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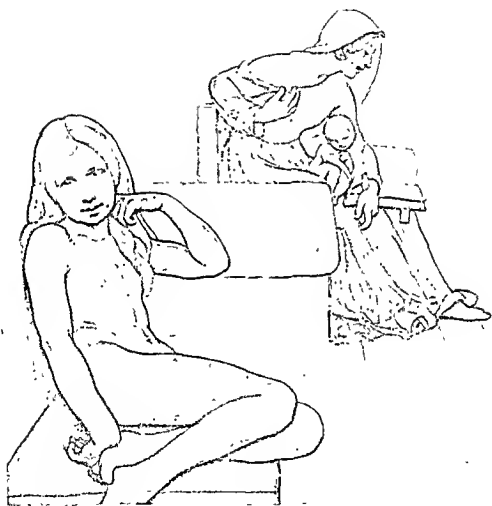
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STILL FOR  
EXPLANATION  
BY EMILE CLAU





# A RECORD OF ART IN 1898

## (BRITISH SECTION)

**PREFATORY NOTE**—This record of the art of 1898 makes no profession of being an illustrated guide to any particular exhibition or group of exhibitions, nor does it pretend to reflect simply the

the benefit of the student the steps by which the evolution of ideas greatly important in their bearing upon the practices of native and foreign schools is carried to its highest development. The completeness of this definition is not a little helped by

judgment of this or that art society or hanging committee. It is really a summary of what is best in the production of artists of the British and French schools during the past twelve months and it is to be regarded as a pictorial account of progress made in many directions and under very varying conditions of point of view and practice. Much of the work reproduced is necessarily selected from what has been put on exhibition during the year, but many things are also included which come direct from the artists' studios and have not yet been submitted to public inspection. In this way a wider view of the art of the present day is given than would be possible if the publication of only such examples as are to be found in a certain gallery were preferred. It is possible to show aspects of art practice that are remarkable on the score of novelty and marked departure from accepted methods, and to juxtapose them with the more customary efforts of men who do not disregard tradition. What is reproduced may fairly lay claim to consideration as adequately representing the variety and comprehensiveness of modern art itself, and as stating the convictions of those men who have most right to be heard as exponents of contemporary creeds. The artists selected rank as present or future leaders of their profession, and their achievements have a special significance not only as evidences of the position at the moment but as aids to a proper estimate of the possibilities of the immediate future. The yearly record of their practice has a historical value for it shows not only what has been accomplished but what is to be expected, and it defines for



EVYLAN. DALL-SPR OF J. A. CYKE NOT. 1898. BY 22.11.1898

the opportunity which in several instances is here afforded of comparing with the finished work the studies made by the artist for his own guidance in the perfecting of his intention. These preliminary efforts, unaffected by any anticipations of public criticism, and designed purely as aids to right expression reveal the meaning of technical devices which are not always intelligible in the finished picture. They have especial appropriateness in such a record as this which is intended particularly to bring the artist and his admirers face to face.

Younger artists who have ideas to express in paint. His remarkable picture *Lois Baulter*, which after being exhibited at the Academy was bought by the Corporation of Liverpool for their permanent collection was one of the sensations of the art season of 1897, and certainly the quaint symbolism and splendid colour of the canvas which he has since completed will gain for him even greater popularity. His faculty for telling a fanciful story pleasantly, and for embroidering it with a wealth of appropriate detail is delightfully shown in this representation of Truth nude yet unashamed in the hands of the social philistines who blindfold and cloak her as something shameless and disreputable. All the

SIR E. J. JOYNTLER, P.R.A., maintains the

severely classic tradition which has for many years dominated him. He has one large painting an enlargement, with certain additions and variations, of his small composition *The Roman Dance*, which was exhibited at Burlington House a few seasons ago.

The scene of the picture is laid in the courtyard of a Roman villa, where, on a semicircular bench backed by pillars and marble walls, a number of maidens in bright hued robes are watching a companion, draped in transparent rose coloured gauze who is dancing on the marble pavement in the foreground of the picture. Through the pillars in the background glimpses of a sunny garden are seen. Another elaborate work by the Frenchist is a portrait of the Duchess of Somerset in the costume which she wore as Jane Seymour at the ball at Devonshire House. His contributions to provincial exhibitions during the past year include *His House Served* at the Royal Society of Artists, Birmingham and *Snobism* at the Walker Gallery, Liverpool.

BYRON SHAW can fairly claim to rank among the best of our



TRUTH BY BYRON SHAW

BY BYRON SHAW



THE QUEEN OF SPADES  
FROM A WATER COLOUR  
BY BYAM SHAW



little incidents of the story are thought out and expressed with infinite care there is delightful comedy in the expressions of the various personages who are grouped together round their defenceless prisoner, and there is evidence of very judicious consideration in the choice of accessories which add to the dramatic meaning of the composition, but the whole effect of the picture is full of spontaneity, and is entirely free from artificiality or straining after eccentricity. His other works *The Queen of Spades* a large water-colour, and the *Portrait of Evelyn, Daughter of J. Pyke Vall*, treated in a decorative scheme of black red and gold that is extraordinarily brilliant, yet most attractive, are equally interesting for their originality and artistic intelligence.

**WILLIAM STOTT OF OLDHAM**, who was prevented by illness from completing the pictures on which he was busy last spring, has this year two important canvases that show to advantage his extremely individual view. *The Happy Valley*,

and the symbolical figure of *Autumn Sowing Careless on a Granary Floor* are typical examples of his soundly decorative method and are designed with that minute care for the accurate placing of details and for the distribution of colour, which is always a distinguishing feature of his work. The first picture was recently shown at the Corporation Gallery, Manchester and the latter at Liverpool.

**EDWIN ABBEY, R.A.** seems to be still fascinated with the pictorial possibilities of Shakespeare's plays. To the *Duke of Gloucester* and the *Lady Anne* of 1896, and the *Hamlet* of 1897, he has added this spring *Cordelia* a magnificent rendering of the scene where King Lear makes his mad mistake and prefers his two unnatural daughters to the one who is really true in her affection and faithful in her allegiance. At the moment chosen for the picture he has made the partition of his kingdom, and is leaving the audience chamber while Cordelia addresses her words of warning and farewell to her sisters.



"THE HAPPY VALLEY"

SITTING  
CARELESS  
ON A GRASSY  
FLOOR  
BY WILLIAM  
STOTT OF  
OLDHAM



**WILFRID BALL** is keeping most of his work in reserve for a one-man show which is to be held next year in the galleries of the Fine Art Society. He has, however, finished one picture and shows a water-colour—*Autumn's Glories*—at the New Gallery. A number of his drawings in the same medium have lately been exhibited at Messrs. Agnew's gallery.

**G. P. JACOMB HOOD** is not represented in any of the exhibitions by work on a large scale. He has a portrait of his father, a very strongly handled study by artificial light, a hunting subject, remarkable for its suggestion of

well. This spring he has sent to the New Gallery some very soundly painted landscapes, the most important of which is the serious and dignified *Thick Rain and Sunshine*, and has also available for the other exhibitions two more landscapes and some portraits that show his interesting technical method to great advantage. One picture, *Ilmor St. Vett* is at the Glasgow Institute.

**A. GOW, R.A.**, has returned in his picture for the Academy to the period when highwaymen plied their trade along our country roads. It shows a coach standing on a lonely common, with its freight of passengers grouped round the wounded



NORFOLK LANDSCAPES

(From a sketch by the artist of the original picture)

BY WILFRID BALL

movement in the figures of the huntsmen crossing a ploughed field, but treated with a curious simplicity that at first sight does not suggest the real power of the work, and a couple of smaller canvases, one of which goes to the New Gallery. His contributions to the provincial exhibitions in the autumn were *The Little Shepherd* and a portrait at Liverpool, *A Fantasy* at Birmingham, and *A Peasant Woman of Modern Greece* at Manchester.

**J. COUTTS MICHIE, R.S.A.**, alternates between landscapes and portraits with frequent digressions into figure subjects. He was seen to advantage last year both at the Academy and New Gallery, and at the autumn exhibition at the Walker Art Gallery, Liverpool, as

guard who has ineffectually resisted the demands of the robber. A variety of emotions are expressed by the group, and the characters of the individuals brought together are ingeniously differentiated. In the distance the highwayman is seen making off with his spoil. The picture is altogether a contrast to the scene from the career of Napoleon which was Mr. Gow's chief contribution to the last exhibition at Burlington House.

**RALPH PEACOCK** has been so much occupied with black and white work that he has ready only one picture of importance. This is a portrait of a pretty child, a pleasantly unconventional study painted with a great deal of vivacity and strength. His last Academy picture appeared in the autumn exhibition at Birmingham.



INTERNATIONAL  
FROM A Y B  
J T M F



A K F E A O  
FAR ROM A A G  
BY O T T E

W. GRAHAM ROBERTSON'S most ambitious picture this year is a large portrait of Mr Aubrey Smith in the costume which he wore when playing the part of the Duke, in *As You Like It*, at the St James's Theatre. Among the smaller

canvases which the artist has recently finished are a portrait of Mrs Patrick Campbell for the New Gallery, a landscape, and a small portrait of Mr Arthur Melville, for the New English Art Club, of which he is a member, and a picture, *The Jile*

*Arckit*, for the spring exhibition of the Royal Society of British Artists. He also showed in the autumn exhibition at the Walker Art Gallery, Liverpool, *Liola and Olivia*, and *Murdering Angels*, a decorative panel painted for the Victoria Jubilee Hospital, Folkestone, and a portrait in the exhibition of the Society of Portrait Painters at the Grafton Gallery.



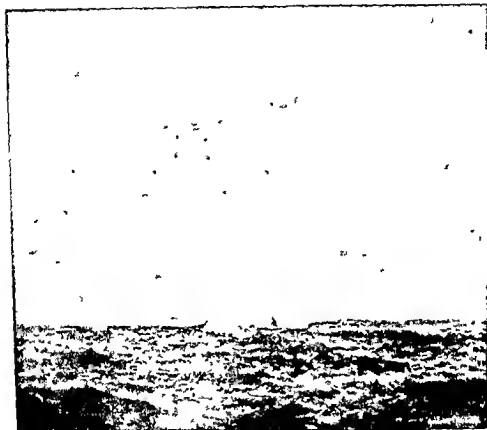
ETHEL

MARCUS STONE, R.A., in spite of many months of illness that prevented him from painting, has finished a picture for the Academy, a dainty composition in his usual attractive manner. It represents a pretty girl, seated in a corner of an old garden, waiting for a lover who is seen approaching. The title, *Heaven's Footstep*, gives the cue to the story, and explains the expectant attitude of the maiden. Overhanging trees and a peep of distant landscape make a pleasant setting for the figures. As Mr Stone was represented last spring by a single study, only of a girl's head, his admirers will be glad to find him once more exhibiting a picture of some importance.

JULIUS OISSON showed at the Institute of Oil Painters a brilliant picture of the sea, *The Siren's Pool*, a bay surrounded by high rocky cliffs, at the foot of which nude sea nymphs are playing.



PORTRAIT OF MRS. PATRICK  
CAMPBELL. BY W. GRAHAM  
ROBERTSON



MR. TURNER'S BRIDGE

BY J. M. W. TURNER

in the water and at the winter exhibition of the Royal Society of British Artists a subject with the title *Night Winds*. At Manchester he had in the autumn exhibition two important works *The Colleen Maids* and *The Evening Breeze* at Liverpool one with the title *Angelfish*, and at Birmingham, *The Morning Breeze*. Since then the chief pictures he has completed are *Sea Frolic*, which is somewhat similar in character to *The Sirens' Pool* and *The Fair Girl's Dream*. He has not contributed to the spring show of the Royal Society of British Artists, of which body he is a member, but he has sent his *Morning Breeze* to the exhibition of the Glasgow Institute.

**W. Q. ORCHARDSON, R.A.** who is year by year devoting more of his time to portrait painting touches what is perhaps the highest level to which he has yet attained in this branch of art practice in his great full length of the late speaker of the House of Commons. Technically

this picture is the most remarkable achievement of the year, and is approached only by another full length, by Mr. Orchardson, of *Mrs. Patterson* in a black dress, and seated in a red arm-chair. A half length of *Mrs. Fairfax Rhodes*, in a scheme of various shades of warm grey, a small but exquisitely handled subject picture, and another vast portrait of Lord Derby, which was completed last spring, but exhibited at the Walker Art Gallery, Liverpool, in the autumn instead of at the Academy, make up the record of Mr. Orchardson's work during the past twelve months.

**H. A. OLIVIER**, in his vigorous allegorical picture of Death in the shape of a figure walking blinded by the bright sunshine, through a field of poppies combines robustness of design and handling with poetic imagination. His craftsmanship is demonstrated in a manner absolutely convincing and his originality of idea and manner

SEA TROLLIC  
BY JULIUS OLSSON







"THE WILLOW MOON"

BY JOHN A. DALRYMPLE

of interpretation are agreeably fresh and persuasive. In his picture for the New Gallery, to which he is also sending some portraits, his motive is less grim and the atmosphere in which his subject is set is more fanciful and subtle. At the Walker Gallery, Liverpool, he showed his *Thoughtless Chance* and *Thoughtful Destiny* from the New Gallery, and a portrait of the Rev. Newman Hall at Birmingham. Two smaller pictures, four works in the winter exhibition of the Royal Society of British Artists, and one in the spring show of that Association.

J. MACWHIRTER, R.A., divides his five pictures between the Academy and the New Gallery, sending four—*Morning 1st Dec. at A Winter Fair*, and *The Lake of Geneva*—to the former show, and one—*The Valley of Flowers Mirren*—to the latter. At the galleries of the Fine Art Society he recently showed a number of his water colour landscapes, studies of subjects found in various parts of the world. Two pictures by him were at Liverpool in the autumn and one at Manchester.

EVERY CROWL, R.A., has only one picture at the Academy, but this is larger than any which he has exhibited for some while. It has for subject *James II. at La Hogue in May 1692*, and illustrates an incident described in Dalrymple's *Memoirs*, when the king witnessed the boarding of a French ship by British sailors, and was forced even in the midst of despair at his defeat, to acknowledge the bravery of the nation which he had ceased to rule. Mr. Crowe contributed to the Walker Gallery, Liverpool, two pictures, *The Gipsy's Rest* and *The Crow Boy*.

T. C. GOTCH'S one picture for the Academy is called *The Awakening*. It represents a young girl in a white drapery sitting on a bed, looking at a vision of angels who are appearing to her in her chamber. The colour scheme is delicate and well restrained, and the whole effect of the painting is gentle and free from strong contrasts. Mr. Gotch has also a large portrait group, *The Children of Mrs. L. Brumfeyr*. His *Harlot in all the Ages* and *Magnificence* were at the Walker Gallery, Liverpool, and the latter is now at the Royal Glasgow Institute.



*Here blooded death can steal about unhooded  
or in those fields the wythe is never needed*

**"IN TIMES ELYSIAN"**  
BY H. A. OLIVIER



AND A WATERWAY

1 1 0 1

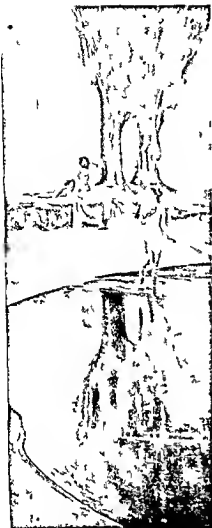


2 BLUE GRASS & WORM

BY COL L S

has however a very real significance for it is in many ways explanatory of a tendency which is making its influence strongly felt at the present time

PERCY BUCKMAN continues in *Under the Oaks* his water colour studies of the nude figure of which good examples—*Artemis* and *Diana*—have appeared in the latest show of the Royal Water Colour Institute after being exhibited in the autumn at Birmingham. In his decorative panel *Morning* he illustrates agreeably the application of natural details and effects to the purposes of design



MORNING

BY PERCY BUCKMAN

C. J. COLLINGS an artist whose work is comparatively new to the frequenters of London exhibitions claims attention on account of the curious and vividly of his method and the distinct originality of his point of view. He is emphatically a painter who interests himself in the decorative aspect of Nature and aims at arrangements of line and distribution of masses which will give him valuable qualities of design. He carries the idea of decorative placing into his treatment of colour as well and studies elaborately the balance of his colour areas. This consideration of questions of patterning gives to his pictures a character which sets them to a very great extent apart from the bulk of modern art production. Such work



UNDER THE OAKS

BY PERCY BUCKMAN

F. CAYLEY ROBINSON, a member of the Royal Society of British Artists, contributed to the winter show of that association a poetic composition of flying figures with the title *Spring*. In his more recent figure picture—*Childhood*—he has reverted to the decorative realism by which he is best known, and in his early dawn landscape—*To Pictures Here*—he gives another aspect of his capacity to obtain interesting results by the choice of material that is susceptible of fanciful arrangement. His *Close of the Day* was in the autumn exhibition at the Walker Gallery, Liverpool.

JOSPH FARQUHARSON shows no sign of abandoning the wintry effects with which he has built up his reputation. Both his pictures, *Winter in the Highland*, and *Freeing Kest*, are records of winter. In the first the motive is the bareness and chill bleakness of a wild mountain side shrouded with snow, a solitude without

any living thing save a pair of carrion crows hovering over a dead sheep, in the second there is more domestic interest, a ploughman unharnessing his team in the dim light of a frosty evening, and under a glowing sunset sky, against which the tracery of the bare branches of the trees is relieved.

COLLY HUNTER, A.R.A., has, in accord with a custom he has for some time observed, sent four landscapes to the Academy. His most impressive picture this year is *Changing Pastures*, *Loch Duich*, a great grey cloud effect, low toned and mysterious, but yet full of dramatic significance. Scarcely less important are *Bringing Home the Bracken* and *Letterfearn, Loch Duich*, which are treated in the same manner as the *Changing Pastures*, but in a smaller picture, *Loch Alsh* and *the Hills of Skye*, brilliant sunlight and gorgeous colour take the place of mist and deep tones of purple and grey. To the Walker Art Gallery, Liverpool, Mr Hunter sent in the autumn his chief canvas from the last Academy, *The Pool in the Wood*.

EDWARD LATRY makes no departure from his usual habit of painting pictures that in matter and manner are calculated to appeal to that large section of the public which looks for a certain amount of sentiment in pictorial art. His *Song of the Shirt*, a struggling sempstress in a garret gazing for an instant in her work to look longingly out of her narrow window, is exactly the type of canvas that attracts the sympathisers with beauty, poverty-stricken and in distress, and *Daffodils*, a pathetic maiden, worn and anxious, offering flowers for sale from a loaded basket, is another painted variation on the same theme. He has also a portrait of *Mrs Walter Culbult*, in which he has been able to deal with a colour scheme gay and more varied than was possible in his studies of poverty. The lady wears a fancy dress



CHILDHOOD

BY F. CAYLEY ROBINSON

of the Watteau pe od an arrangement of pale pink and grey which is relieved effect e y aginst a landscape background treated in a scheme of grey green and brown

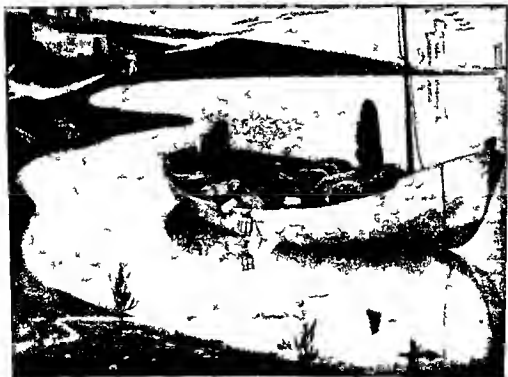
**J** CLAYTON ADAMS has four landscapes which represent different seasons of the year and have been painted in various parts of the country. The titles are *Heiter Oats Spring* and *The Pier Dee*. He showed two pictures at the Institute of Painters in Oil Colours two at the Walker Gallery Liverpool one at the Royal Society of Artists Birmingham and one at the summer exhibition in the Queen's Park Gallery Manchester.

**ERNEST PARTON'S** chief picture is called *Whe S sil e Mee s Shadow* a large stretch of country th dstant hills in shadow and a foreground brilliantly lighted by the sun. He has also a wooded landscape in early morning light *The Banks of the two*. His New Gallery pictures are *Solitude* an evening effect painted in Scotland and an autumn twilight with a moon rising. At the Institute of Painters in Oil Colours

he showed three pictures and five in the provinces. Three of them at Liverpool and two at Manchester. He has two *By O illaers* and *Alo gl e t o* in the Royal Water Colour Institute.

**GEORGE W. JOY** after some two years work has completed his large picture *Christ a l a Little Child illustrating the text* "Whosoever the efore shall humble h n self as th s little child the same s greatest in the kingdom of heaven." It was painted in the country at Swanage in Dorsetshire and has been earned though in the face of some serious difficulties in the way of getting a suitable model for the face of Christ. The child was painted from the artist's son. At the Institute of Painters in Oil Colours Mr Joy exhibited *Lesb a s Spa row A Der s* and a sketch portrait of his daughter and a picture called *Pate ce* at the Walker Gallery Liverpool.

**MOUAT LOUDAN** has been for some while busy with a large canvas dealing with the story of Dana and Endymion. He has treated it in a decorative fashion and with considerable strength of colour. The figures are set in a tw





THE WHITE CLOUD DORDRECHT

BY MOFFAT LINDNER

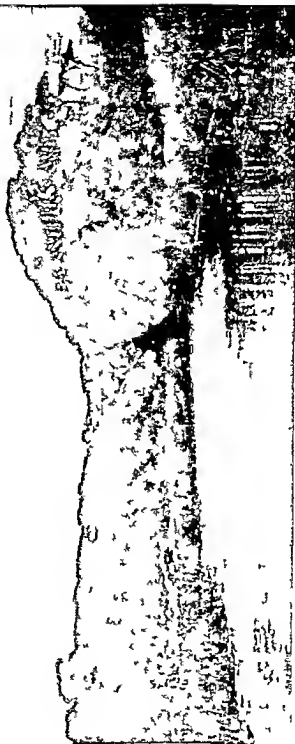
light landscape warmed with the last rays of the setting sun beside a river which winds away into the distance. Endymion lies asleep upon the ground and Diana half veiled by mist and with the moon telling as a halo behind her head hangs over him. The effect aimed at is one of mysterious suggestion of poetry which is fanciful and expressive and the artist has succeeded in gaining the right kind of atmosphere in his work. His *Bitterflies*, which was in the last Academy appeared in the autumn at the Walker Gallery Liverpool.

MOFFAT P. LINDNER rarely fails to gain an interesting character to his pictures or to gain a certain charm of technique. In the work he has done this year he has aimed at a particular delicacy of colour and a definitely decorative manner of describing the facts of his pictures. He has been painting lately in Holland and the landscapes he has brought back from there have a general resemblance both in effect and choice of view. Two of them are on a fairly large scale, big breezy sketches of flat marsh beside a tidal river over which hang great white clouds. A smaller subject of the same type *The White Cloud Dordrecht* sat

the New English Art Club and with it a winter evening study *The Approach to Dordrecht* and a twilight coast scene *After Sunset St Ives*. In the winter New English show he had a sea piece *Set after Foggy Weather* with a strongly painted sky and besides a silvery little water colour of some boats at anchor on a Dutch river *The Storm Cloud* which was at the New Gallery last year and now hanging in the Salon after appearing during the autumn in the exhibition of the Royal Society of Artists Birmingham and he showed also his vigorous *Set of the Storm—Green and Gold and Christ's red Bay—Aperio* at the Walker Gallery Liverpool and in the Manchester Corporation Gallery *The Light Cal* and *Cliffs of rich Harbour—Aperio*. He was a contributor too to the Ridley Art Club Exhibition at the Grosvenor Gallery.

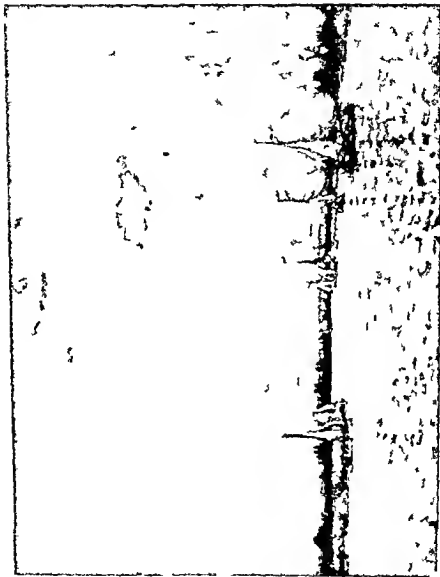
J. L. PICKERING was represented in the autumn at the gallery of the Institute of Painters in Oil Colours, by an important picture *The Keep Holy Island* and two smaller ones *Hampshire Kent* and *Golf Links Strickland*. His more recent paintings are a rich low toned study of a rocky hillside of a grown will

SUNSET ON THE STOUR—  
GREEN AND GOLD  
BY MOIFAT LINDNER





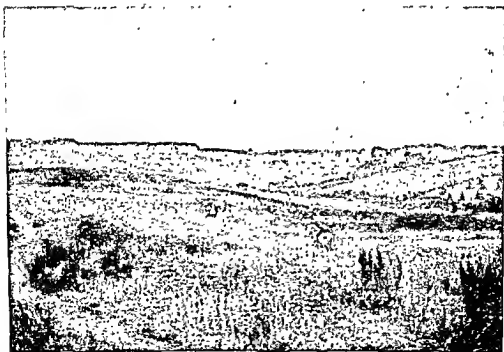
BRITZ HOLLAND  
BY MORTIMER LINDNER





"SHIELDRAKE POINT, HOLY ISLAND"

BY J. L. PICKERING



"CHORLEY WOOD COMMON"

BY J. BUSTON KNIGHT

masses of trees and a brilliantly sunny coast subject full of light and colour, are excellent examples of his robust method and of his capacity for direct statement

J. BUNTON KNIGHT showed two north country landscapes in the last Academy, and four smaller canvases at the Winter Exhibition of the New English Art Club. This year he has a large autumn subject, painted at his home at Chorley Wood Common, a study of atmosphere and low toned colour which deserves to be reckoned as one of his most characteristic productions. His pictures at the spring New English show illustrate

the same district, and are extremely pleasant in their subtlety of tone and brilliant luminosity

G. J. FRAMPTON, A.R.A., has only one important piece of work for the Academy, but this is a very remarkable and unusual achievement. It is a memorial tablet treated with extraordinary originality and in a spirit of absolute unconvention. The design is free and vigorous, and yet well restrained by considerations of construction, and its sculptural quality has been gained without any sacrifice of architectural requirements. As a whole it is beautiful in proportion and in the relation of the parts one to another, and in

detail and bit by bit it bears the closest examination for it shows throughout that earnest care in the execution of the minutest accessories which is the happiest characteristic of Mr Frampton's art. Its special interest lies, however, in the fact that it illustrates most successfully his knowledge of the applicability of colour in the sculptor's work. Colour is indeed, a particular feature of the memorial Bronzes of different shades, coloured stones and marbles and brilliant touches of enamel are used with thorough discretion, and aid in the building up of an effect that is perfectly congruous and thoroughly complete. The artist also shows a bust of Mr Passmore Edwards. Two examples of his work are at the Glasgow Institute — *Charles Keene* and *Her Majesty*.

LADY BUTLER'S picture, *On the Shore of Talavera*, is a comparatively small illustration of that by play of war which gives her the best material for her work. The scene she has presented is one full of pathetic interest, the gathering up the bodies of the killed on the day after the battle, and she has given to it all her customary elaboration and care for detail. The foreground of the picture is occupied by the groups of soldiers who are busy with their sad task, and beyond is seen the Duke of Wellington and his staff in the act of saluting as the body of a bugler is being carried past by two privates. Lady Butler's famous picture, *The Red Cross*, was lent by the Queen for exhibition last autumn at the Walker Gallery, Liverpool.

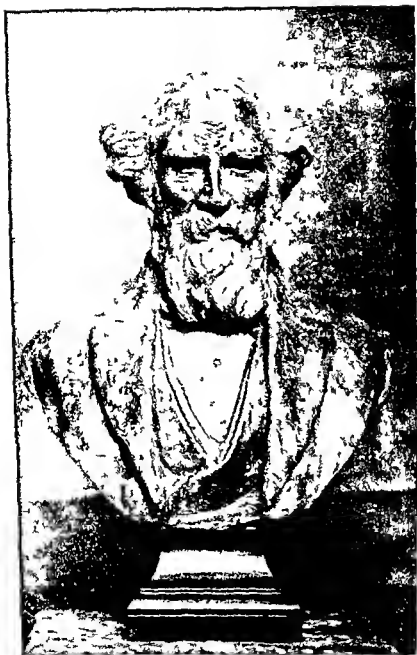


IN RUSSET CLAY

J. L. PICKERING



MEMORIAL TABLET BY  
GEORGE FRAMPTON A.R.A.



BUST OF NASSIMOFE EDWARDS ESQ  
BY GEORGE FRAMPTON A.R.A.

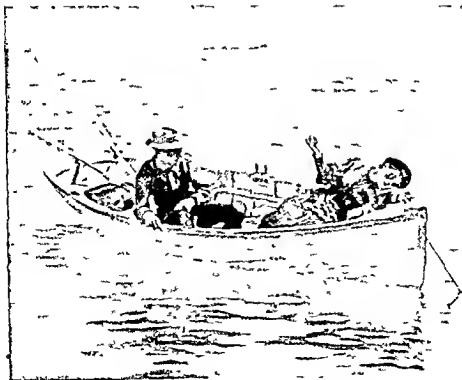
**H. S. TUKE** has returned in his picture, *Fishing*, to the study of the open sea from which he has in the past gained his best results. There is a touch of sentiment in the attitudes and action of the figures of the girl and the boy in the boat, sufficient basis upon which to build up one of those little edifices of fancy which are dear to the popular mind, but the real interest of the painting lies in the vivid realisation of sunlight and the clever management of colour. The draughtsman ship is sound, and the composition distinctly ingenious, and there is great sense of space secured by the repose of the work as a whole. The only other thing that Mr Tuke has shown in London during the past twelvemonth was a small study of ships at anchor, which recently appeared in the exhibition of the Ridley Art Club at the Grafton Gallery.

**F. GOODALL, R.A.**, has for the Academy a picture of the type that he has established as a kind of speciality. *The Gilt Cage*, a girl in a harem, living in the lap of luxury but sighing all the while for freedom, has all the qualities which he has accustomed his admirers to expect. Three

portraits, of Miss Rica Goodall, Mr Henry Blythe, and Mr Anderson Critchett, help to make up the sum total of his year's work. Two of his works, *The Ploughman and the Shepherdess* and *Young Ishmael*, were at the Walker Gallery, Liverpool, in the autumn, *The Head of the Fanny at Prayer* and *Eton from the Royal Library, Windsor Castle*, at the Manchester Corporation Gallery, and *The Light of the Rising Sun on the Pyramids of Ghizeh*, a finished study for a larger picture, appeared in the Exhibition of the Royal Society of Artists, Birmingham.

**HERMAN G. HERKOMER'S** work for this year is confined entirely to portraits. Of these he has seven, *Madame de Navarre*, *Lady Halbrand*, *Sir Hilbrand Halbrand*, *Bart*, M.P., *Mr Millbank*, M.P., *Mr Charles Keyser*, *Mr Lionel Benson*, *The Duke of Portland*.

**T. B. KENNINGTON** has made one of the digressions from the paths of modern life realism into fanciful idealism, which are becoming more frequent in his practice. His large picture this year is a *Diana* surrounded by her



nymphs in a shaded grove. In addition he has painted three portraits of *Mrs Parker Lowe*, *Mrs Trust* and *Alderman Rowlands*. He sent his large canvas, *The Mother*, from the last Academy, to the Walker Gallery, Liverpool, *Sweet Content* and *The Crystal* to the Royal Society of Artists, Birmingham, and *Memories* to the Manchester Corporation Gallery. At the Institute of Oil Painters he showed three canvases, *Captal is and Procris*, *Circe*, and a smaller *Diana*, and at the exhibition of the Society of Portrait Painters, portraits of *Sir F D Devon Hartland Bart, M.P.*, *Lady Hartland*, *Mrs Fitzjames Fleming*, and a portrait study.

C. W. BARTLETT, an artist whose method is unusually full of variety, has painted a picture this year which contrasts very definitely with the *Romance of the Gauges*, his chief contribution to the last Academy, and the one which he showed in the autumn at the Corporation Gallery, Manchester. It is a scene from Dutch life, a characteristic group set against a background of picturesque buildings on the bank of a small canal. To the Walker Gallery, Liverpool, he sent *The Doges Palace, Venice*, and to the Oil Institute, *Sunshine in Picardy* and *A Study*. At the Glasgow Institute he has *A Picardy Pastoral*, and *The Light in Picardy*.

J. S. HILL was seen to very great advantage in the "Landscape Exhibition" at the Dudley Gallery in January. His *Low Tide*, an expanse of marshy flats with pools left by the ebbing tide, *Hilly Abbey*, with the ruin silhouetted against a light sky, *From the Sandwich Road*, a stretch of flat ground overhung with a stormy sky and *A Country Road, Yorkshire* were all shown there, and were, perhaps the best of the group contributed by the artist. He had three other landscapes *Gouthland Moor*, *Biggar's Bridge, Glaisdale* and *The High Street, Glaisdale*, at the Institute of Painters in Oil Colours and in the Royal Institute of Painters in Water Colours he has two brilliantly luminous and admirably handled studies of atmosphere *Strap & Cannon* and *Year Yarmouth*. To the Walker Gallery, Liverpool he sent in the autumn *A Cabbage Field* and *When the Tide is Low* to the Royal Society of Artists, Birmingham.

PROFESSOR HERKOMER, R.A. was represented last year at the Royal Academy by portraits and by the fascinating badge designed by him for the adornment of residents of the Royal Water Colour Society. Since then he has painted a very important

work—*The Guards Cheer*—which illustrates vividly the enthusiasm of the Crimean veterans who were grouped on Jubilee Day at the foot of the Guards Memorial, and has also completed a great array of portraits, the most notable of which is perhaps that of Herbert Spencer to be presented to the nation by admirers of the veteran philosopher. Professor Herkomer's remarkable study of *General Booth* was shown during the autumn in the exhibition of the Society of Portrait Painters at the Grafton Gallery and his large portrait of Sir Thomas Lipton at the Walker Gallery, Liverpool.

T. AUSTEN BROWN, A.R.S.A., is both a fine colourist and a powerful executant, and by no means inclined to limit himself to any



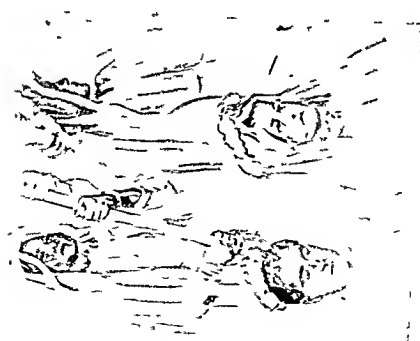
STUDY FOR THE SCANDALMON JR

BY C. W. BARTLETT



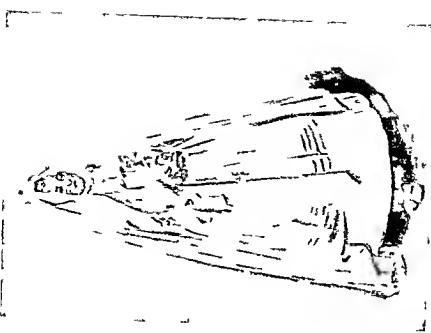
THE SCANDALMONGER  
FROM A PAINTING BY  
CHARLES W. BARTLETT





STUDY FOR THE RENAISSANCE OF THE SEA

BY J. K. BROWN



STUDY FOR THE RENAISSANCE OF THE SEA

BY J. K. BROWN



THE BENEDICTION ON THE SEA

BY THOMAS STANBURY

one class of subject. The contrast between his large painting of a bishop at the head of a procession of white-robed maidens blessing the sea on the quay of a small Brittany seaport and the serious realism of his *Great Ferry* is very marked. Both are full of ability and the vivid brilliancy of the first picture reveals his skill as a colourist as decisively as the depth and richness of the second show his mastery in the management of low tones. At the Royal Water Colour Institute his coast subject *By the Sea* was notable as a rare instance of technical courage. To the Walker Gallery, Liverpool, he sent thirteen pictures, his *Major Fagot* from the Academy Catalogue, and *St. George*. He has also some works at the Paris Salon.



THE FARM FAIR

BY THOMAS E. BROWN

H. C. FEHR has produced this year two works which show quite characteristically his

strong feeling for arrangement of lines and masses. The larger of the two, a group of *St George and the Rescue of Maiden*, is his Academy work, the smaller, a graceful nude called *The Spirit of the Waves*, is not at present intended for exhibition. He has also completed during the past year a remarkable series of four coloured plaster panels for the new County Hall at Wakefield, each twenty seven feet long and crowded with figures. The subjects of these panels are *Margaret of Anjou entrusting her Son to the Robbers*, *The Battle of Wakefield*, *The Crowning of Henry VII on Bosworth Field*, and *The Procession of Henry VIII and Elizabeth of York through the Town of Wakefield*. The gay medieval

costumes of the figures, and the glittering armour of the mounted men, make the whole effect of the compositions animated and attractive. At the Walker Gallery, Liverpool, Mr. Lehr showed his *Invocation to the Goddess of Love*, a life size figure of a nude Egyptian woman, which was seen in the last Academy.

FRANK DICKSEE, R.A., is content to show one picture only at the Academy, a Florentine subject to which he has given the title *A Courtship*. A beautiful maiden, with copper red hair contrasting strongly with her robes of white brocade, sits, holding a pink fan, while at her feet kneels a dark-complexioned lover, who offers her a small statuette of Cupid, winged but bound, symbolical of the condition of the lover himself. The picture is not so much dramatic in motive as intended to provide opportunities for showing the artist's capacity to gain sumptuousness of effect and gorgeous elaboration of details and accessories. Mr. Dicksee's *Dinner* was at the Manchester Corporation Gallery in the autumn.

ALFRED PARSONS, A.R.A., shows at the Academy a large landscape, *The Moores*, a huge stretch of distance seen from the high ground in the neighbourhood of the Wye Valley. The time of year chosen is in the early autumn when the leaves are still thick on the trees, but the overpowering greenness of summer has given place to warmer tints of yellow and brown. The brilliancy of the sun is veiled by masses of clouds through which rays of light strike here and there on the landscape and give vivacity and variety to the atmospheric effect, in the foreground of the picture a group of labourers are at work stripping some fallen trees. A smaller picture, *The Kipper's Cottage*, was painted in the same district and in the same season of the year. It depends for its effectiveness upon the contrast between brilliant colour and deep tones in the foreground, and the pearly greys of a dim distance half veiled in mist. A third work, a perspective of a garden path bordered on either side with masses of crimson, white, and yellow flowers showing in all their gorgeous colouring under the strong light of the early summer sun, is remarkable for its vigour of treatment and its patience of elaboration. Two foreign landscapes, *A Snowy Garden*



THE SPIRIT OF THE WAVES

BY H. C. FERRIS



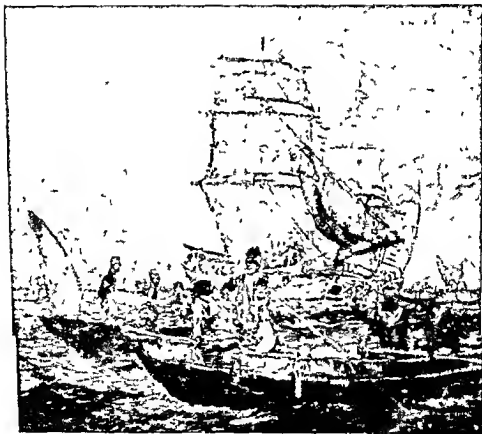
ST GEORGE AND THE  
RESCUED MAIDEN BY  
H C FEHR

—*Tresser e, Aux les Bains* and *Clematis Montma* at *Tresser e, Aux les Bains*, represent Mr Parsons at the Royal Institute of Water Colour Painters, and he exhibited his large twilight picture, *The Star that bids the Shepherd Fold* at the Manchester Corporation Gallery and a water colour, *Japanese Iris in a Heybridge Garden*, at the Walker Gallery, Liverpool

FRANK BRANGWYN has sent his chief picture to the Salon, following what has of late years become his usual custom, but he has reserved for the Academy another canvas *The Golden Horn* which shows very completely the qualities of his robust method. It is a study of deep colour of dark transparent blue and glowing orange brown, a magnificently fearless assertion of convictions about colour statement and technical

expression which are based upon sincere attention to decorative essentials. But in gaining this quality of design, Mr Brangwyn has not lost the spirit of nature. *The Golden Horn* is full of fine effect of air and of atmospheric suggestion. It is breezy, animated and alive, not a merely formal record of obvious facts—the work of an artist who sees things in his own way and has the courage to declare his beliefs openly and sincerely. It has a refreshing aspect of certainty and decision, and it is convincing especially because he has himself made up his mind.

W. E. LOCKHART, R.S.A., has been prevented by illness from completing his usual number of pictures as during the greater part of 1897 he was incapacitated from work by a severe attack of influenza. Since his recovery he



THE GOLDEN HORN

BY FRANK BRANGWYN

THE STORY  
FROM A POINT  
ING BY HANK  
BINGWAY



has, however, painted a three-quarter length portrait of *The Right Hon Arthur Balfour, M.P.*, which is to be presented by Mr Cameron Corbett, the senior Member for Glasgow, to the New Art Gallery in that city, and he has completed a cabinet portrait of *Mr Gladstone*, which was commenced some years ago, when Mr Lockhart was engaged upon his picture of the Jubilee ceremony in Westminster Abbey a commission from the Queen. Besides these Mr Lockhart has portraits of *Samuel Smith Esq M.P.*, the Member for Flintshire *Mr and Mrs Robert Clark*, of Paisley and of *Mr Sloop*, the chairman of the Dutch Club. He is showing at the Royal Water Colour Society a large figure subject, *A Church Lottery in Spain*, painted under an effect of lamp light, two small landscapes, and a view of a quaint old fashioned fishing village in Scotland

which enjoys the privilege of ranking as a Royal burgh and confers upon its Provost the title of Vice Admiral of the Firth of Forth. The portrait of *Mr Balfour* was shown in the Corporation Gallery, Manchester, and is now at the Royal Scottish Academy Exhibition.

**ARTHUR MELVILLE, A.R.S.A.**, is exhibiting a large portrait of *Mrs Graham Robertson* at the New Gallery, a canvas which is in every way an adequate illustration of both the theory and practice of his art. It is amazingly brilliant and direct as a technical achievement, and is painted with a degree of certainty that is calculated to surprise the many people who accept as a matter of course the empty handling and meaningless brushwork which characterise so much of modern picture-painting. In colour, too, it is unusually

apart from the conventional arrangements which fill our exhibitions. It is chiefly an exercise in black and white, ranging from the palest silver greys to absolute black, but it is lighted and relieved by touches of bright green and of pale rosy pink and warm brown, so that it is not only without monotony, but presents a certain quality of indescence which is full of subtle charm. The portrait of *F C Selous Esq*, which Mr Melville is not exhibiting is on a smaller scale quite as masterly, full of character, and set upon the canvas with a sturdy vigour which is quite appropriate to the subject. The most important of the artist's contributions to the exhibition of the Royal Water Colour Society is a study of *A Gypsy Dancing Girl*, a drawing which is in its way quite as powerful as either of the oil portraits. Mr Melville showed in the exhibition of the Society of Portrait Painters a full length portrait of a lady, under the title of *Opal and Grog*, at the Corporation Gallery, Manchester, two





10PT MT OF MRS GRAHAM  
RODERISON BY ARTHUR  
MLLVILF





REPRODUCTION OF "LOVE'S ORISONS"

BY ARTHUR HACKER

drawings, *A Moorish Procession* and *The Alhambra* and at the Walker Gallery, Liverpool two drawings *A Spanish Landscape* and *The Bull Fight* and a portrait in oils

imaginative composition *And there was a great Cry in Egypt* both of which pictures were in the 1897 Academy. A group *Jesus and his Sons of Bethany* and *St. Peter and St. Paul* was his only

GERALD MOIRA in his quaintly fanciful *Love's Orisons*, shows that, in spite of the demands upon his time made by decorative work, he has no intention of abandoning picture-painting. This composition a medieval maiden kneeling in her chamber before the warlike trappings of her absent lover, is full of poetic spirit expressed daintily and yet with decision. *The Wooing of Eua* is a characteristic example of the coloured plaster decoration which Mr. Moira, in collaboration with Mr. F. Lynn Jenkins has done much to make popular.

ARTHUR HACKER, A.R.A., seems year by year to devote himself to portrait painting more assiduously. His record this year shows four examples of this class of art practice, and only one picture a small landscape with a girl in a white dress seated on a bench in the foreground. The portraits are of *Mrs. Samuel Butler*, *Mrs. M. Davis Atterman Skinner*, ex-Mayor of Exeter, and *Mr. Herbert Marshall* ex-Mayor of Leicester. To the autumn exhibition at the Walker Art Gallery, Liverpool, Mr. Hacker sent his *Sancti*, and to the Royal Society of Artists at Farnham his



"THE WOOING OF EUA" COLOURED PLASTER PANEL

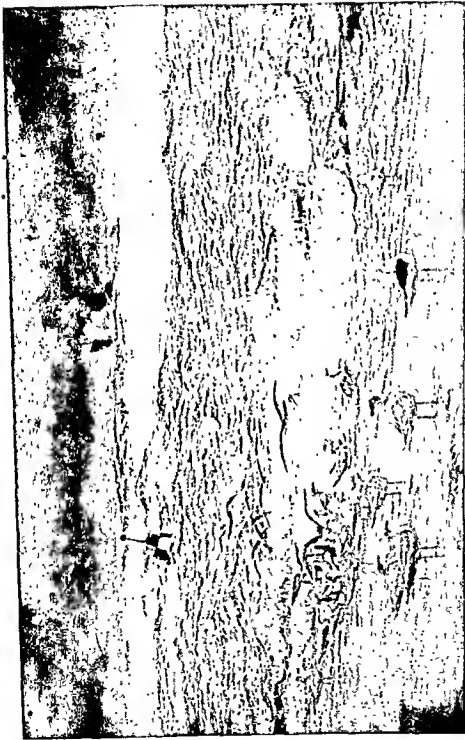
BY GERALD MOIRA AND F. LYNN JENKINS



LOVES OPISONS  
FROM A PAINTING  
BY GERALD MOIRA



"MEMORIES." BY  
ARTHUR HACKER, A.R.A.



"THE HARBOUR BAR"  
BY W. L. WYLLIE, A.R.A.



RR 2

R. B. ATHERTON

contribution to the exhibition of the Society of Portrait Painters at the Crystal Palace.

W. L. WALLIE ARNOLD finds excellent material for interesting pictures this year in the movements of the great steamers which have replaced the more graceful sailing ships that were the delight of the last generation of painters. He has a large canvas showing the battleship *Colorado* at the gates of the dock at Chatham freshly arrived after launching, an interesting representation of the bustle and stir of a crowded pier, and three other pictures: the Union Line *Liverpool* in the Solent passing Calshot Castle, *The Harbour Light*, a breezy subject with waves breaking on a sandbank and small craft running before the wind, and *The Kalkutta*, a square rigged yacht on a windy day. Mr. Wyllie showed recently at Messrs. Dowdeswell's Gallery a considerable collection of drawings of his favourite subjects, and a picture *The Hunting Meadow* at the Walker Gallery, Liverpool.

There are artists who take as typically complete examples of art that is serious and free from careless compromise. He works in a spirit of the solemn sentiment and his pictures are perhaps generally in a somewhat minor key. One of the highest interpretations of Nature that he has shown for some time past appeared in the winter New English show, a little landscape *Under the Clouds*. He had three other pictures there which were scarcely less successful. In the present show he has two very strongly handled landscapes *A Hot Day* and *A Lushre Canal*, both low tone and rich in colour, a fascinating little pastoral *Cowherd*, a girl in a meadow leading a white calf, and a very curious dark interior with a shepherd lad doctoring some sheep. He has also several larger pictures at other exhibitions, at the New Gallery and the International Exhibition, and he showed at the Walker Gallery, Liverpool, an important work *The Visit* and two smaller ones, *The Close of the Day* and *A View from the Sea*.

BERTRAM PRIESTMAN is a member of the New English Art Club, and generally sends

ROBERT NOBLE ARNOLD has painted recently two pictures of some size and large

scape and a figure subject. The landscape is from a subject found by the artist in the immediate neighbourhood of his home at East Linton in Haddingtonshire an effect of sunshine and shadow passing over meadows by a river. The picture was painted on the spot out in the open in accordance with the creed to which Mr. Noble subscribes, that it is only by direct work from nature that real truth and exactness of effect can be obtained. *Sweet Lilies*, the figure subject, is an interior with a girl in an old-fashioned costume arranging masses of the flower from which the title is taken. The whole thing is an exercise in blue and purple in which the blue dress gives the keynote. In the Institute of Oil Painters Mr. Noble showed two small pictures, *Meadowland* and *A Hint o' Sunshine*, and a larger one, *The Harvest Moon*, a very well handled study in tones of grey.

W. B. WOLLEN, one of our few painters of battle pictures, has just finished an important canvas, *The Last Stand of the 44th* an incident in the disastrous retreat from Cabul in 1842. The subject is both grim and pathetic—the last struggle of a band of twenty survivors who find themselves without a single cartridge left, faint, stricken, and exhausted by six days exposure and hard fighting face to face with a horde of two thousand Afghans. There is no possibility of relief, no chance even of effective resistance but there is no thought of surrender and the knot of heroes stand prepared to die. The grimness of the surroundings and the bleak, snow-clad landscape, give point to the story and add a touch of further horror to the tragedy, the last stage of which was shown in the picture *The Retreat of an Army* painted some years ago by Lady Butler who showed Surgeon Brydon, the

only survivor of the retreat arriving in the last stage of exhaustion at the gates of Jellalabad. Mr. Wollen's picture is to be permanently hung in the officers' mess of the 44th now the 1st Essex Regiment. He was represented at the Institute of Painters in Oil Colours by the *The Lion Killers, Dragoons at Turin 1794* and by *Arthur Runsey at Fuentes Onoro* at the Walker Gallery, Liverpool, and he has a drawing *Idle Moments*, in the Royal Institute of Water Colour Painters, of which society he is a member.

ALEXANDER ROCHI, A.R.S.A., shows the greater part of his year's work at the Royal Scottish Academy. He has there a half-length



## Art in 1898

figure, *Of* is a study in subdued light another half length *Chloe* of a girl in eighteenth century costume a full length portrait of a child and a large landscape *Along the Trees* an effect of sunnier sunlight and colour To the new International Exhibition he has sent an oil painting

subject *Open Portals* In the Winter Exhibition of the Royal Society of British Artists he showed one picture *Worship at the Meadows* a pretty study in pale blues and yellows and he sent his *Open Portals* to the Society of Artists Birmingham



VI W

BY BERTRAM FRANKMAN

*Ma garr* and another oil picture *Peggy* has gone to the Carnegie Art Gallery Pittsburgh, U.S.A. where it will remain as a permanent addition to the collection which is being brought together in that institution.

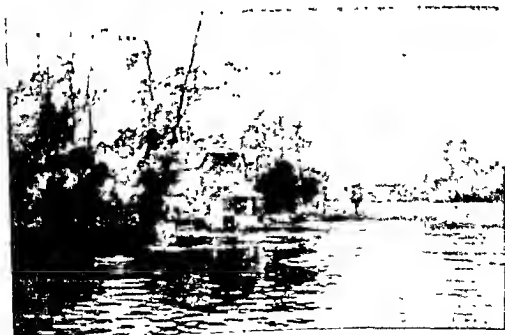
FRED MILNERS work consists entirely of landscape. His largest picture *Evening Hemisford on Ouse* is not being exhibited nor is another important work *The Mill Pond* painted at Houghton on the Ouse. He has at the Royal Society of British Artists two landscapes *Thougling in Purbeck* a windy effect with distant blue hills and *Houghton Lock Foot* a study of early morning light and he has also recently completed a landscape *Lowland* in the district between Wareham and Dorchester and a Wadsworth

MRS ADRIAN STOKES makes what is to some extent a new departure in her *Lucy and Violet* for she almost entirely sets aside the formality of design and arrangement which has distinguished her pictures during recent years and strives after a considerable degree of realism. There is no lack of dignity of line in the composition of the group and there is a real feeling for quiet sentiment in the pose and action of the figures. She has gained her effect without exaggeration or theatrical gesture and the action of both the knight and the lady is appropriately gentle and yet fully explanatory. The manner in which the background is managed is very well judged for it is detailed enough for the purposes of the pictorial scheme and yet retreats and in right relation.



"CORN FIELDS"

BY ERIC MILNER



"THE MILL POOL"

BY ERIC MILNER



ADRIAN STOKES with his habitual inclination to constantly vary the manner of his art expression has finished two pictures which are very different in character. One is a landscape in the Tyrol which is broad in style and large in treatment the other is a curious solemn representation of a knight in armour kneeling before a crucifix in a dark pine wood a composition full of mystery and dignified suggestion. He had two canvases in the Institute of Painters in Oil Colours, *On a Hill* and *A Summer Morning in Venice* and his *Untrodden Peaks* and *Mountain Mist* appeared in the Walker Gallery Liverpool and the Corporation Gallery Manchester respectively.

H. A. PEGRAM like the majority of our younger sculptors, has given the greatest part of his time to decorative work. His chief product on this year is one that has been for some while in progress a great bronze candelabrum one of a pair that will stand on either side of the High Altar of St Paul's Cathedral. This bronze is more than fifteen feet high with a triangular base five and a half feet wide and the six branches for lights spring from a rose supported by three archangels. The subjects illustrated in the details of the candelabrum are taken from the story of the Creation. Mr Pegram has also finished a silver statuette of the Queen standing on a base emblematical of the sea with figures of mermen. There is lettering on the sub-base which is panelled with lapis-lazuli set in the silver, and the plinth is of onyx. This statuette is intended for the mess-table of the Bodyguard of Gentlemen-at-Arms at St James's Palace. A third work is a bronze relief portrait of *Mildred*, Daughter of Mark Twain, Esq.



ALCANTARA AND NICOLETTE

BY MR. ADRIAN STOKES

W. H. A. TITCOMB is an artist who seems to find a pleasure in surprising every one that takes an interest in his career. It is not so long ago that he made a success with a picture of a congregation of fishermen in a primitive village conventicle. Last year his chief contributions to the Academy were a couple of vivid impressions of the stir and turmoil of a great engineering works representations of *The Bessen or Process of Making Steel*, and *The Steam Hammer* and this spring he shows one of the best studies of the open air that is to be found in the latest exhibition of the Royal Society of British Artists, and sends to the New Gallery a graceful illustration of the classic legend of *Circe and the Pigs*. This



"THE CROSS IN THE FOREST"  
BY ADRIAN STOKES



ACE D T E P C

D I I

implies a wide range that is certainly very unusual for it must be noted that its technical skill is equal to all the demands made upon it and that he handles this curious variety of material with

all round success. In addition to the above has completed *John Deane's* represent a group of fishermen sauntering along the quay the side of which lie the boats decorated with flags and *A Varror's School* which shows the interior of a whitewashed chapel with an old salt teaching a row of fisher children. Mr Ticecomb also contributed pictures of the Manchester and Birmingham autumn exhibitions.



MEMORIAL TABLE

BY ALEXANDER RY

ALFRED DRURY has been busy during the year with decorative work in bronze and terra-cotta. His chief productions are one of the colossal female figures which are to be used as electric light standards in an open space at Leeds. His marble relief, a memorial to the late Mr. Moyes, is not being exhibited as it has got lost from his studio to its destination, Australia. Some portrait busts, however, are available besides the colossal figure to represent him in London this season. A bronze statue for *The Age of Innocence* and a replica of *La Gioconda* were at the Walker Gallery, Liverpool.

S. MELTON FISHER'S works are mostly portraits among them being a likeness of Mr. Harrison as the Comte de Candalle in the part he played in "The Marriage of Conscience." He has also painted Mr. Joseph Pankhurst the artist. His only subject picture is one of a girl sitting on a sofa reading a story to a small child. In the Institute of Opticians he showed two canvases—an *Et de* and a three-quarter length figure of a young girl and



ELECTRIC LIGHT STANDARD  
BY ALFRED DRURY

had also two pictures—*Convalescent* and *A Poem*—at the Walker Gallery, Liverpool, *A Venetian Terrace* and *A Children's Picnic* at the Manchester Corporation Gallery, and one, *The Clerk in vell Flower Makers*, at the Royal Society of Artists, Birmingham.

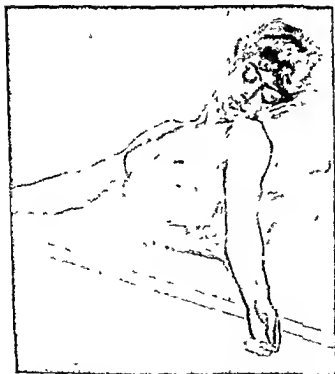
H. J. DRAPER'S *Lament for Icarus* is, like all the pictures he has produced since his first great success, a thoroughly earnest effort to master intricacies of composition and problems of execution. The dead body of the ambitious youth who has fallen on a rock in a sunlit bay, has been found by some sea nymphs, who are bewailing his fate. Great use is made in the composition of the grey and purple wings which form a background to the body as it lies on the rock, and these darker tones contrast effectively with the brilliant blue of the sea and the orange light on the cliffs beyond. A smaller picture, *Autumn*, is arranged on a similar tone scheme, with a shadowed foreground and a brightly lighted distance, it has for

subject a seminude nymph lying leaf-crowned, under overhanging branches. At the New Gallery Mr Draper has a small canvas, *The Lullum*, a nude girl tied to a rock, with the sea at her feet. He showed last autumn his *Foam Spray* and a portrait at the Walker Gallery, Liverpool, *Cahpo's Isle* at the Manchester Corporation Gallery, and *Qui sait ou s'en vont les roses* at the Royal Society of Artists, Birmingham.

W. LOGSDAIL has five canvases, all of which illustrate Venetian subjects. Three of them—*A Hunter's Tale*, a cottage interior with a peasant entertaining with stories two children who have settled themselves before the large open hearth, *A Bit of Torcello* and *The Vegetable Boat* calling at the door of a house overlooking a canal—are at the New Gallery. The others are *A Venetian Courtyard*, with figures grouped about a well, and *Going to the Procession*, a woman leading a child over a bridge from which is seen a vista of the canal with the Doge's Palace and the Bridge of

Sighs. Mr Logsdail showed his *Bronze Horses of St Mark's* at the Corporation Gallery, Manchester, in the autumn, his *Venia* (from the *Sentimental Journey*) at the Walker Gallery, Liverpool, and his *Return from the Lagoon* at the Royal Society of Artists, Birmingham.

W. H. MARGETSON has painted this year three pictures, all out-of-door subjects studied and to a great extent completed in the open. The first is called *Callies of Sind*, a decorative scheme of grey, a girl on the sea shore, seated and piling up a heap of sand. The second, *The Enchanted Shore*, represents a girl standing, leaning on a staff, on the beach of a quiet bay. Behind her is a sloping cliff clad with vegetation, and an expanse of down. The third, *His Hobby*, is a costume picture—a village street with figures in the dress of the beginning of this century.



STUDY FOR ACT IV.

BY HERBERT J. CRACK

(By permission of E. S. Jenkins, Esq.)



LAMENT FOR ICARUS  
FROM A PAINTING BY  
HERBERT J DRAPER



STILL LIFE ON THE THRESHOLD OF THE CITY"  
BY SOLOMON J. SOLOMON, A.R.A.

Solomon, and some other portraits. Early in the summer of 1897 he finished the panel which he was commissioned by Sir Samuel Montague to paint for the Royal Exchange, and this has since been put into position. It illustrates the historical incident, *Charles I. demanding the Five Members at Guild Hall*.

**W**ENDY SADLERS two pictures painted since last May are *The Young, and the Old* and *A Little Mortgage*. The first is a scene in an old country house, a family group at dinner. The squire and his daughter are entertaining his brother and nephew. The meal is nearly finished and the attention of the party is centred on the girl who is decanting a bottle of old port, watched critically by the older men. The nephew, how



STILL LIFE ON THE THRESHOLD OF THE CITY"  
BY SOLOMON J. SOLOMON, A.R.A.

**S**OLOMON J. SOLOMON, A.R.A., has abandoned his favourite motives from classic history to paint a very modern historical fact. He has taken as his subject the scene outside the Law Courts on Jubilee Day before the arrival of the Royal procession and has shown the Lord Mayor and his attendants waiting to receive the Queen and to escort her through the City. The colour effect of the group is amazingly strong, and the glitter and brilliancy of the gathering of gaily dressed officials has been very well rendered. The Lord Mayor wrapped in a red cloak which half covers his gorgeous costume sits on a great black horse in the middle of the picture with the Mace-bearers at his side and the rest of his official body-guard about him. Beyond is seen a glimpse of the crowded street decorated with festoons of flowers and hung with flags, and lighted here and there by gleams of sunlight. The animation of the scene is admirably suggested and the picture is thoroughly successful as a record of a great occasion. Mr. Solomon has completed a very happy portrait of the late Lord Mayor in his official costume, an agreeable representation of a distinguished man, and he has besides an excellent likeness of Mrs



"ON THE THRESHOLD OF THE  
CITY, JUNE 22, 1897." BY  
SOLOMON J. SOLOMON, A.R.A.



ever, is evidently more concerned with the girl than the wine, and looks at her with a lover's eyes. Beyond the figures is a large square bay window looking out on a lawn shaded by a huge mulberry-tree glorious in autumn tints. The second picture depicts an interview between an old lawyer and a young sporting spendthrift who has come to raise money on some of his title deeds. The old man sits among heaped up papers at his desk, over which the youth is leaning evidently trying to persuade him to grant the necessary loan.

MRS STANHOPE FORBES has many claims to be considered one of the most able of our feminine painters of pictures. She has real originality, an admirable command over technical details, and a certain quaintness of fancy which is as attractive as it is unusual. Both her pictures this year are remarkable. The *Imogen* is a tenderly conceived and delicately treated illustration of the story, which relates how the maiden was found by her brothers in a cave, and was by them thought

to be dead. They are shown, under this misapprehension scattering flowers over her as she lies unconscious. *His o' mi-Thumb* guiding his brothers through the wood is the subject of the second canvas, which is as notable for the design and painting of the landscape background as it is for the grace and daintiness of the childish figures. The power of the whole work is unquestionable and its meaning is delightfully explained. Mrs Forbes showed her *Dream Princess* at the Walker Gallery, Liverpool.

JAMES SANT, R.A., shows at the Academy a half length portrait of Colonel Mount Batten, in the uniform of his regiment, a pretty study of a young child, *The Son of J. Craai* all Chapman, Esq., a head of *Julie*, daughter of Spencer H. Gollan Esq., and a profile portrait of *Elsie*, daughter of the Baron Deichmann. Mr Sant has also painted several landscape studies which he is not exhibiting. He sent two portraits to the Walker Gallery, Liverpool, and *A Song of Liberty* to the Royal Society of Artists, Birmingham.



IMOGEN

BY MRS STANHOPE FORBES



HOI O MY THUMB BY  
MRS STANHOIL TORRES



SILVER AUTUMN IN THE WOODS

BY ERNEST A. WATERHOUSE, A.R.A., F.R.S.

# ERNEST A. WATERHOUSE

ERNEST A. WATERHOUSE has not often surpassed the picture which is the chief of those he has available this year. His *Woodland Road* is one of the strongest and most able canvases he has ever painted and is admirable both in colour and in realisation of the effect of sunlight. The great expanse of flat distance overhung by a sky that is drawn and composed with infinite skill is expressed with consummate charm and the colour brilliant yet well restrained and free from exaggeration is thoroughly right in

relation and combination. The picture is among the most tenable of the present season, and worthily the best of the series of our landscape school. His *London Church* is less commanding only because it records a less forcible subject. It is softer and not so strong in its motive, but it is quite as able in handling and manner. There is in it much charm of contrast and variety, in the opposition of the warm colour in the foreground to the gentle streams of the pale sky, against which the grey mass of the ruined church in the middle distance is relieved, and there is throughout every evidence of the artist's discernment in the selection of what is essential for the proper completion of his design. He has two smaller works, a pretty glade in the forest of Fontainebleau and a sunny valley with a winding stream, painted

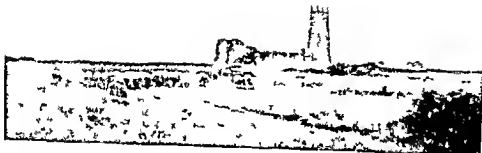


THE ICENI'S CHIEFTAIN

BY ERNEST A. WATERHOUSE, A.R.A., F.R.S.



"A POOL AMONG THE HILLS." BY  
E. A. WATERLOW, A.R.A., P.R.W.S.



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‘POLICE VLRSO  
BY T M SKIPWORTH

in the same district. His chief drawing for the Royal Water-Colour Society, the first he has contributed since his election as President, is a delicate study of sunlight, a landscape drawn with particular elegance and composed with grace and charm of line. In the "Landscape Exhibition" at the Dudley Gallery he showed a very complete group of works: a large twilight beach subject with fishermen, *Launching the Salmon Boat*, and fifteen other landscapes in various parts of England and France. To the winter exhibition of the Royal Water-Colour Society he sent four drawings: *Sopley Church, Hampshire*, *The Road to the Ferry*, *The Village Green* and *Market Day, Crail, N.B.* and to the Walker Gallery, Liverpool, *Summer Flowers*, a bright landscape which was one of the four that he had at the last Academy.

F. MARKHAM SKIP WORTH makes something of an unexpected departure in his large composition, *Pollice Verso*, a scene in a Roman arena. The artist has established so great a reputation as a painter of pretty women, and as a student of what is quiet and daintily attractive in art, that this study of vehement emotion and violent action comes somewhat as a surprise. He has so far adhered to his tradition that he shows in his picture only a group of feminine spectators, and concerns himself especially with their charms of feature and little vanities of costume, but he has gone further in his working out of his subject, and has painted a commentary on the manners and customs of Rome under the Empire, when it was the habit of the women especially to give the signal for the death of the defeated gladiator. He has differentiated skilfully the dispositions of his characters, and has even suggested the resistance of one gentler maiden to the bloodthirstiness of her companions. His New Gallery picture is a

study of a pretty profile, a girl in classic draperies entitled *Rubra*. At Liverpool he exhibited his Academy picture, *For the Faith* a Christian waiting at the arena gate which is to admit her to martyrdom, and a larger canvas, *Solome*, standing with the head of John the Baptist beside her, and a negro executioner waiting in the background and at the Royal Society of Artists, Birmingham, his portrait of *A. L. Biddle Esq.*, from the New Gallery. In the Exhibition of the Society of Portrait Painters he had five works: a *Portrait Study*, a head of *Miss Maudie F.*, a three-quarter length of *Kenneth Havers Esq.*, a half length of a pretty girl, *Sally* and another portrait study.

MILLIE DOW'S chief work is a triptych of *Eve*, symbolical of the Fall. Eve occupies the centre, and on either side are a sorrowing good angel and an exultant bad one, personifying



the struggle between good and bad influences which ended in her surrender to temptation. The conventional serpent is not used, as the explanation of the pictorial motive is complete without it. This triptych is at present at the Glasgow Institute exhibition. A *Portrait* was in the exhibition of the Society of Portrait Painters.

G. D. LESLIE, R.A., shows at the Academy two paintings only—*The Ash Grove*, a girl sitting by a stream on the farther side of which grow tall ash trees, and *Arlington Row*, a picturesque village in Gloucestershire, with quaint cottages, roofed with slabs of stone, standing beside a mill stream. Of late years Mr. Leslie

has abstained from sending to Burlington House pictures of any great size or displaying any exacting motive.

ARTHUR TOMSON'S best demonstration of his capacity was recently made at the Dutch Gallery, where he showed a considerable collection of his most effective and characteristic works. In them all the qualities of design and colour feeling which make his landscapes more than ordinarily attractive were pleasantly perceptible, and in some he reached a really admirable level of artistic expression. He showed four landscapes in the winter exhibition of the New English Art Club, and has in the spring show of the same society three, a pastel and two oils, which are pitched in a higher key of colour and tone than has been for some time past at all customary with him. An interesting canvas represented him at the Corporation Gallery, Manchester, in the autumn



MRS LOUISE JOPLING'S work includes both oil paintings and pastel drawings. In the former medium she has a picture *Elm*, the maiden in clinging robes standing on a terrace under overarched trees, *At the Gaiety*, two girls in a box at the theatre laughing at what they are supposed to be watching on the stage, *The Spirit of the Wood*, a lightly draped figure set against a landscape background, *Toto Melina*, a study of a man's head; and a portrait of Mrs. Carr Gomm. In pastel she has a portrait of H. Forster, Esq. Her portrait of Miss Ethel Williams was at the Society of Portrait Painters, and *The Luxious Mother* and *Blue and White* at the Walker Gallery, Liverpool. At the Glasgow Institute she is showing one picture, *Flora*.

JOHN FINNIES New Gallery picture is an evening effect, the setting sun flaming up the cliffs of *Runsick Bay*, in the foreground is a road. He has also a fanciful landscape, *The Lotus Eaters*, a still pool among rocks over which trickles a small waterfall. The whole scene is bathed with yellow light. At the Corporation Gallery, Manchester, he showed his important landscape, *A Rain Cloud* at the Royal Society of Artists, Birmingham, *A Tragic*





"HARVESTING ON THE DOWNS"  
BY ARTHUR TOMSON

*Sunset* and at the Walker Gallery, Liverpool his *Runswick Bay*, another large picture *Common Property*, and three smaller ones, *Solitude*, *A Dreamy Moor*, and *Clear and Cool*. He had seven etchings in the exhibition of the Royal Society of Painter Etchers.

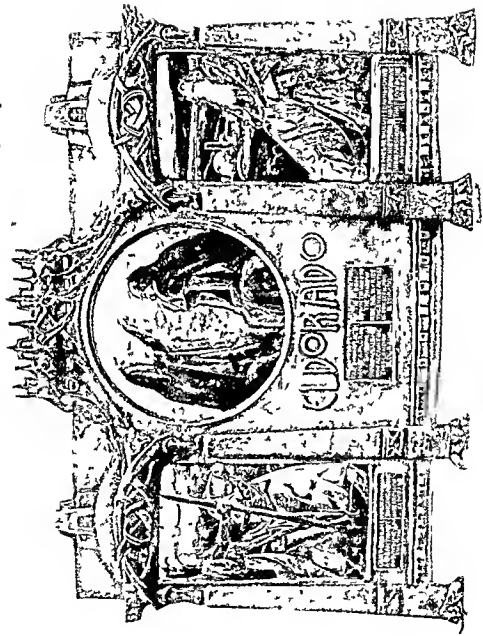
J. R. WEGUELIN has broken through his usual custom of sending an important oil painting to the Academy as well as some dainty water-colours to the gallery of the Royal Water Colour Society. He has nothing of the same type as his fascinating canvas, *The Piper and the Nymphs* which was at Burlington House a year ago and though his variation on the same theme, some mermaids attracted from the sea by the prying of a faun who is sitting on the beach, is to be found in the 'Old Society' show it is scarcely large enough to make up for the absence of an oil picture. It is quite delightful in colour and is handled with all possible skill, but it is only just enough to whet the appetite for more. At the Walker Gallery, Liverpool, he exhibited an oil painting *Cupid Bound to Nymphs*, and a water colour drawing, and his Academy picture went to the Royal Society of Artists, Birmingham.

C. E. JOHNSON has attacked this year a subject which has always been a favourite one

with landscape painters, *The Thames from Richmond Hill*. His sturdy method of brushwork and keen feeling for atmospheric subtleties fit him well for the task of rendering this great expanse of distance, with its graces of line and delicate effects of light and shade. In his other picture, *Through the Forest*, he has returned to the class of material which he has often handled with admirable power. He had a painting of this type in the Institute of Painters in Oil Colours, *The Forest—Evening*, and another, *In Autumn Afternoon*, his large *Islworth Church* was at the Walker Gallery, Liverpool, and his *Valley of Glens* at the Corporation Gallery, Manchester. His drawings in the Royal Institute of Water Colour Painters are *Across the Common*, and *Loch Lulla, Perthshire*.

ALEXANDER FISHER, in the enamel triptych which is his most notable production this year, has given a life-allegory of the type dear to medieval artists. He shows the quest of a young knight, who sets out light heartedly to find the mystic land of Eldorado. At first he has no doubt, and goes on without hesitation towards the golden sunset where he thinks is the place of his dreams. Another panel shows him an old man on a wearied horse, loaded with wealth and bowed down by his struggles, but still as far as ever from the goal to which he aspires, and in the third panel he is seen





TRIPTYCH IN STEFEL AND  
ENAMEL BY ALEXANDER FISHER

inquiring of a pilgrim shade, typifying his own soul, where Eldorado is to be found and the shade mocks him with visions that are never to be realised. The whole work is not only full of imagination in its details of treatment and carrying out but is gorgeous in its colour variety and rich harmony. The steel frame of the triptych is equally allegorical and symbolic. The columns rest on sleeping lions typifying endurance and strength, and the beasts at the top personify the passions and desires of ambition.

F. W. POMEROY made a success in the last Academy with his marble statuette, the *Asymph of Lock Ave* which was bought by the trustees of the Chantrey Fund. Although the greater part of his time since has been taken up with decorative work, he has been able to finish a large statue of *Perseus* for the Academy where it has been placed in a very prominent position and a small statuette of a nude female figure, and a medal lion portrait for the New Gallery all of which are excellent examples of his sound method. His *Perseus* a bronze statuette, was at the Walker Gallery, Liverpool, and is now in the exhibition of the Glasgow Institute.

HENRY RYLAND has limited his year's work almost entirely to water colours and black and whites. The most important of these is *St Cecilia* a three-quarter length figure in profile with a rose wreath and a halo round her head playing an organ. Another of somewhat the same type is *A Lily of God*, a half length of a girl with auburn hair, wearing draperies of yellow and white, and holding a white lily set against a background of hills and trees. This drawing is at the New Gallery. *The Sea Hall* represents two girls in white classic draperies, with caps of yellow and peach colour, sitting on a sea wall. Dark blue sea and distant cliffs serve as a background. *Supplication* is a three-quarter length female figure of a brown haired girl in grey blue and white draperies, an arrangement of blue and grey green. and *Doris* is a smaller panel a head in profile. In addition to these Mr Ryland has produced a number of drawings in sepia and black and white for reproduction. He has illustrated Mrs Browning's *Sonnets from the Portuguese* has designed a reredos and drawn two posters. Among his recently exhibited works are *La Penserosa* and *Danarius* at the Walker Gallery Liverpool, *Sea Poses* and *Doris* at the Royal Institute of Water Colour Painters, and *Pearls* at the Glasgow Institute.

PERCY CRAFT has finished two small pictures which are very dissimilar in character. *A Tiff* is a fishing village subject. Two lads near the sea, the girl mending a net, and turning her back to the man who lingers near by and tries to attract her attention. *Halls have Ears* is an interior with three men in Elizabethan costume looking at a paper, while a monk is spying behind the tapestry. Mr Craft showed *A Good Haul* at the Royal Society of Artists, Birmingham, *The First in Sight* at the Corporation Gallery, Manchester, and a large picture *Tucking a School of Pilchards on the Cornish Coast*, and a small one *Preparing for the Season* at the Walker Gallery, Liverpool.



PERSEUS

BY F. W. POMEROY

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PERSEUS

BY F. W. POMEROY

C. E. HALLÉ, as Director of the New Gallery, reserves all his work for that exhibition. He has three important pictures and a small portrait. His chief canvas, *The Fugitives*, is a composition of two figures, a girl with a face full of anxiety sitting with a sword in her hand, beside a man in armour who is stretched asleep upon a rock. The grey light of early dawn relieves the figures against a background of dark craggy hills. *The Viking's Daughter* is more robust in type and manner, a study of a three-quarter length figure of a pretty girl in white drapery wrapped round with a leopard skin, and with a red cloak flying behind her, standing among the rocks at the foot of a mountain, with a huge boarhound at her side and a hawk on her wrist. She is a personification of energy and of wholesome vitality. In the third picture there is more suggestion of tender sentiment. *The Signal* represents a girl in draperies of many colours leaning forward and looking straight out of the picture. In her hand she holds a lamp. The portrait shows well the artist's capacity for painting a pretty face, for in *Miss Ilona Erdenschutz*, the pianist, he has had a sister of an exquisite type, and he has rendered her fresh young beauty with admirable delicacy and refinement. Mr Hallé exhibited his *Refuge* at the Manchester Corporation Gallery, and *At Vespers* at the Walker Gallery, Liverpool.

JOHN BRETT, A.R.A., has four Cornish coast scenes for the Academy. *Trevose Head, North Cornwall* in which he has depicted one of those foregrounds of rocks, seaweed, and sandy pools left by the tide, in which he delights, *Perman Point Trevose Bay*, a study of atmospheric effect, north westerly winds and showers, and *Here you had better not come Ashore*. Mr Brett exhibited one picture,

*The South Stack Light-house*, at the Walker Gallery, Liverpool.

A. TOFT exhibited his statuettes, *Sprung* and *An Invocation* at the Walker Gallery Liverpool, in the autumn, after they had appeared the first in the Academy and the second in the New Gallery. This year his chief work is another statuette, a kneeling nude figure of *Hagar*, at the Academy, and he has five small things at the New Gallery which represent him very well.

G. SPENCER WATSON has not finished the large picture on which he has been for some while engaged, so that his record for the year includes portraits only. Of these he has



HAGAR

BY A. TOFT



three, an excellently strong seated figure of *Father Watson*, wearing a black cassock, and reading a book which lies on his knee, a seated three quarter length of *Lady Douglas Powell*, in a white and silver dress against a background of creamy white brocade, and another seated figure of *Miss Watson*, in a pink dress with a white lace fichu, and against a background of green drapery. One smaller picture is at the New Gallery, a fanciful study of a pretty, fair haired girl in a grey green dress with gauze sleeves, delicate and subtle in its effect and treatment.

**L**AURENCE KOE, though his work this year is less ambitious than it often has been in the past, has succeeded in his *Sappho* in overcoming technical difficulties of a very exacting type. He has dealt with an extremely subtle effect of light and shade, and with extraordinary subtleties of draughtsmanship. In his portrait of *Mrs Eustace Fitzgerald* he has made, in pose and arrangement, departures from convention that are well worthy of notice.

**P**HILIP BURNE-JONES showed his large picture, *The Vampire*, which was in the New Gallery last year, at the autumn exhibition at the Walker Gallery, Liverpool. This spring he has another large canvas, also a study by artificial light, but dealing with a less gruesome subject. *The Man and the Mask*, though faintly allegorical, is really most important as a technical exercise, and marks definitely a point in the artist's development. His second picture, a portrait of Sir Edward Burne-Jones, is interesting both on account of its subject and its treatment. He has a third picture, a portrait group, for the New Gallery.

**J.** ARCHER has again one of the allegorical compositions in which he seems to find the most congenial opportunities for the exercise of his powers of invention. The title is *The Pursuit and Worship of Success*. The goddess is represented seated on a golden throne, and holding in one hand a wreath of bays and in the other a bag of money. Her devotees crowd round her, elbowing and trampling one another in their

eagerness to be the first to gain from her a smile of approval, and to reap the rewards which she offers to those who worship her most sincerely. The moral of the picture is a clear and evident one.

**E**DWIN HAYES, R.I.A., well maintains his reputation as a painter of the sea by the two canvases which he has available this spring. *Heaving Anchor* illustrates a fairly common incident of seafaring life, the recovery, by a boat crew, of a lost anchor—a process not without discomfort and danger in a sea as troubled as that one represented by the artist. *Towed out to Sea*, his second picture, has as its subject a sailing



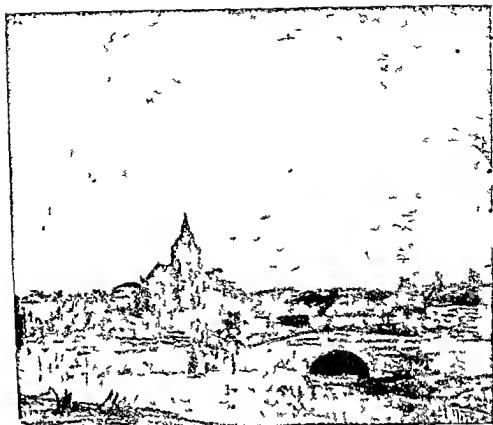
PORTRAIT OF MRS. EUSTACE FITZGERALD

BY LAWRENCE KOE





PORTRAIT OF SIR E. BURNE-JONES  
BY PHILIP BURNE-JONES



THE VILLAGE OF CERE

(From a sketch by the artist of the original painting)

THE VILLAGE OF CERE

boat towing a smaller craft out of harbour in a strong breeze but the main motive of the work is the representation of the sea under a particular condition of weather. In the Institute of Painters in Oil Colours Mr. Hayes showed three canvases: *Boat Rock from Caity Bay*, *A Vessel Driven off Sennen Cove*, and a very strong piece of work, *Town on a Hill by the Sea*, the *Waves to the Deep*, and a *Ferry* in the Walker Gallery, Liverpool. *Dutch Vessels Afloat* and *Pernese Bay* at the Royal Society of Arts, Birmingham, and *Fishing Boat off Scarborough* and a water-colour drawing at the Corporation Gallery, Manchester. He has seven drawings in the Royal Institute of Water Colour Painters.

DAVID MUIRHEAD has a picture *The Village of Cere*, in the present exhibition of the New English Art Club, which is quite typical of his sombre and serious manner of work. It is pitched in a very low key and is really a study in deep

tones of grey and brown but it is very fine in design and manner. His other picture *Elfrida* a study of a child's head has more variety of colour and more brilliancy of effect, and is quite as skillful in brushwork. He showed two other works in the winter exhibition of the club and has a drawing—*The Sisters*—in the Royal Institute of Water Colour Painters and a picture *Sister—Stonehenge* and a drawing *The Village* in the Glasgow Institute exhibition.

J. J. SHANNON R.A. is this year more than usually varied in style and manner. His vigorous handling and capacity for realising details are excellently shown in the three-quarter length of *Mrs. Cohen* set against a background of old tapestry. His sense of delicate colour and appreciation of charm of type are seen at their best in the pretty figure of *Miss Des Cluses* in a white dress standing by a mantelpiece loaded with blue and white china and this grasp of design



PORTRAIT OF MISS  
DES CLAYES BY  
J. J. SHANNON, A.R.A.



PORTRAIT OF MRS. HAROLD BURKE  
BY J J SHANNON AKA

and capacity for large arrangement appear most effectively in the great full length of *Lady Henry Bentinck* in a grey dress and hat surrounded by tall-growing flowering plants. Among his other portraits are two three-quarter lengths of provincial Lord Mayors and a seated half length of *Miss Matheu*. Mr Shannon exhibited during the autumn three portraits, *Lord Ross*, *Monsignor James Nugent* and *Miss Barbara Jove*, at the Walker Gallery Liverpool.

THE HON JOHN COLLIER'S sum total of work this year is made up of two subject pictures and five portraits. The subject pictures contrast curiously for one is a scene from modern life the other an illustration of the legend of *Lady Godiva*. The modern one is called *Trouble* a title which explains the intention of the composition but yet leaves many details to be filled up by the spectator. What the trouble is that weighs upon the two characters in his drama is not explained, the picture is a study of suspense and

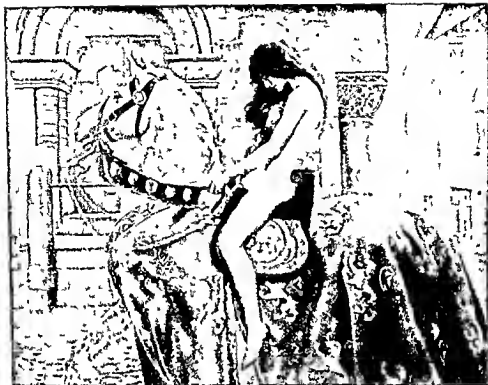
the looker-on has to share in the tense anxiety by which they are afflicted. A sequel to the picture seems to be wanted, something that will account for its momentary tragedy. The *Lady Godiva* is dramatic too, but in a quieter way—a study of resignation to a duty that must be performed whatever may be the cost. Mr Collier's chief portraits represent the Lord Chancellor the Speaker, and the Provost of Eton. He sent four canvases his large *Portrait of a Lady as Elizabeth in Tannhäuser*, *Joyce and her Grandfather*, *Miss Rose Collier* and *Major B. Sch.* to the exhibition of the Society of Portrait Painters and showed *Queen Guinevere's Maying* and *Miss Cissie Loftis* at the Corporation Gallery Manchester and *The Whist Players* *Mrs Mackeson* and *W. P. Hailey*, Esq. J.P. at the Walker Gallery Liverpool.

EDWARD STOTT'S three pictures are renderings of the pastoral life with which he is most in sympathy—studies of delicate colour and of subtle and gently gradated tones. *Gleaners* a



TROUBLE

BY HON JOHN COLLIER



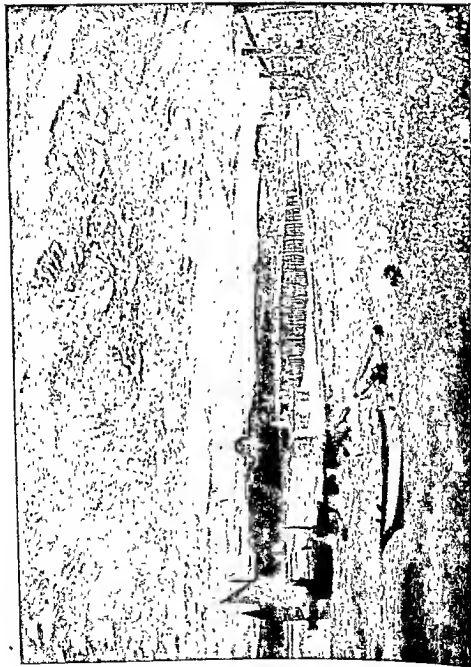
LILY GODIVA

BY HON JOHN COLLIER

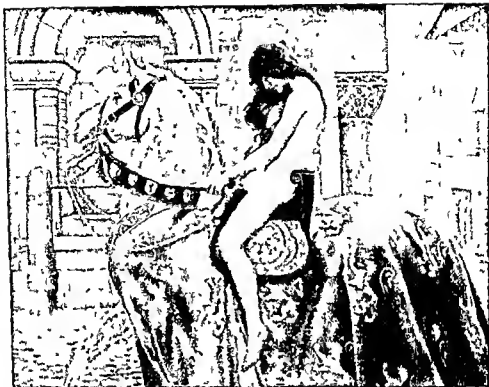
group of girls in a cornfield, is delightful in its harmony, a brilliant effect of golden afternoon sunlight thoroughly well observed and treated with infinite charm. *Folding* is a twilight study, an arrangement of greyish brown and blue, and has for subject a shepherd lad penning his flock of sheep for the night. The third picture shows a group of white and brown cows standing in a pool, on the edge of which a peasant child in a blue dress and carrying a red bundle is waiting while they drink. The range of tones in this is larger than in the other two, and there is stronger contrast of light and dark, but the artist has neglected none of his care for minute refinements and has lost none of his habitual delicacy of handling. At the Corporation Gallery Manchester Mr Stott showed a picture, *Milking Time—Early Morning*, and a pastel drawing, *The Misty Pool*.

DAVID MURRAY, R.A., shows his usual number of large landscapes at the Academy. He has three pictures painted at Shoreham on the Sussex coast and one painted in Scotland. Of the Sussex ones the most attractive in colour and atmo-

spheric qualities is *A Summer's Day*, a brilliant piece of daylight, and a fascinating study of facts very well worth recording. *Off Shoreham*, another subject from the same place, is more imposing and powerful in effect if not so immediately likely to fix the attention of the spectator by its obvious beauties. It is an animated rendering of a sunset sky, vehement in colour and definite in form, a view of Nature at a dramatic moment rather than in a mood of smiling repose. There is a quieter aspect of her in *Flowers of the Field*, an expanse of flat country with a foreground filled with bright red poppies and brightly gilded by the summer sun. The sky is delicate and gentle, full of light and atmosphere. *Above the Mill*, the fourth picture, is quite unlike the others in character: a marshy mill pool surrounded by trees and vegetation in all the rich variety of autumn tints, and made more powerful in colour by the reflection from a sunset sky. Mr Murray exhibited at the Walker Gallery, Laver, a large picture, *Hampstead from the Fildes*, and two smaller ones, *The Road by the Village* and *Glow after Rain—Kewnet*, at the Corporation Gallery Manchester, *Evening at Hampstead* and *Silvery*.



"OLD SHOREHAM" BY  
DAVID MURRAY, A.R.A.



LAI V GODILA

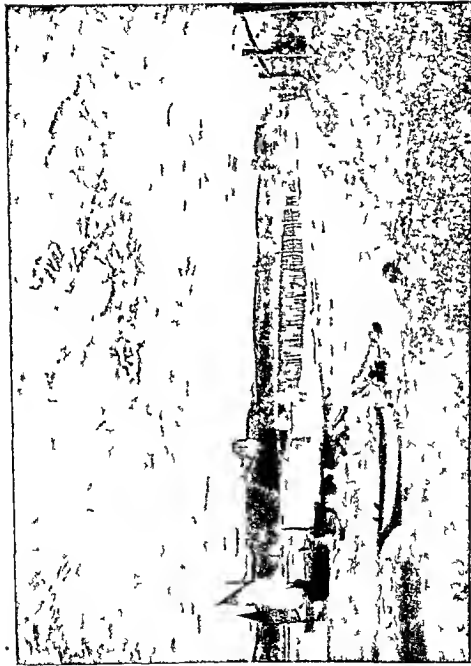
BY HON. JOHN COLLIER

group of girls in a cornfield, is delightful in its harmony, a brilliant effect of golden afternoon sunlight thoroughly well observed and treated with infinite charm. *Felling* is a twilight study, an arrangement of greyish brown and blue, and has for subject a shepherd lad penning his flock of sheep for the night. The third picture shows a group of white and brown cows standing in a pool, on the edge of which a peasant child in a blue dress and carrying a red bundle is waiting while they drink. The range of tones in this is larger than in the other two, and there is stronger contrast of light and dark but the artist has abated none of his care for minute refinements and has lost none of his habitual delicacy of handling. At the Corporation Gallery, Manchester, Mr. Stott showed a picture, *Milk & Tea—Early Morning*, and a pastel drawing, *The Misty Pool*.

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spheric qualities is *A Summer's Day*, a brilliant piece of daylight, and a fascinating study of facts very well worth recording. *Old Shoreham*, another subject from the same place, is more imposing and powerful in effect if not so immediately likely to fix the attention of the spectator by its obvious beauties. It is an animated rendering of a sunset sky, vehement in colour and definite in form, a view of Nature at a dramatic moment rather than in a mood of smiling repose. There is a quieter aspect of her in *Flowers of the Field*, an expanse of flat country with a foreground filled with bright red poppies and brightly lighted by the summer sun. The sky is delicate and gentle, full of light and atmosphere. *Above the Mill*, the fourth picture, is quite unlike the others in character: a marshy mill pool surrounded by trees and vegetation in all the rich variety of autumn tints, and made more powerful in colour by the reflection from a sunset sky. Mr. Murray exhibited at the Walker Gallery, Liverpool, a large picture, *Hampstead from the Vindict*, and two smaller ones, *The Road by the Village and Glens after Rain—Kent*, at the Corporation Gallery, Manchester, *Evening at Hampstead* and *Silvery*.





OLD SHOREHAM BY  
DAVID MURRAY A R 1



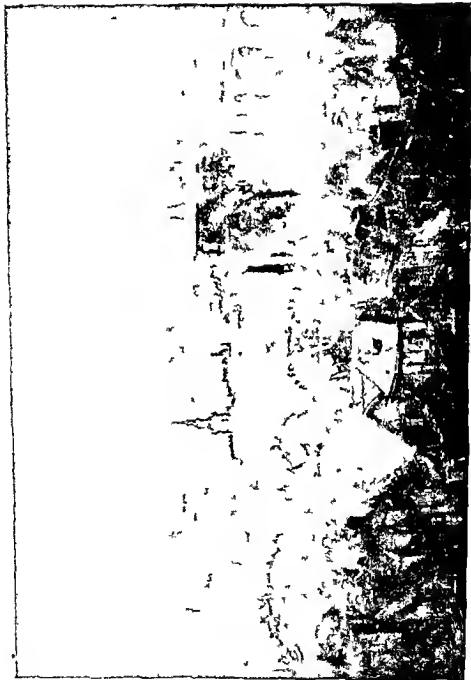
THE SLEEPING FAUN

BY ROBERT FOWLER

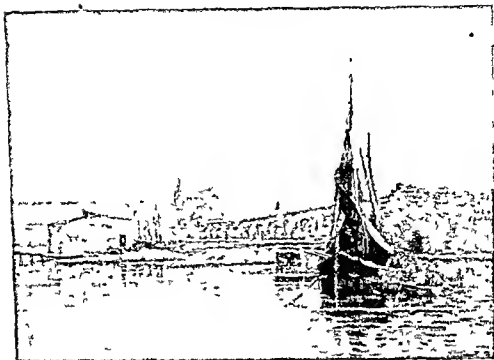
*Summer, and Hampstead's Happy Heath and Still Evening* at the Royal Society of Artists, Birmingham

ROBERT FOWLER'S two large pictures are conceived in the spirit of decorative fancy which is customary with him. *The Sleeping Faun*, a classic idyll treated with pleasant daintiness, has gone to the Salon. It is delicate and sunny, a scheme of green and violet, with touches of orange, and is composed with close attention to harmony of line. His *Lili Albi* is a more serious effort, an imaginative composition illustrating the myth relating to Liliith, whom tradition describes as the first wife of Adam. Mr Fowler is showing at the Union Artistique du Nord, Lille, a pretty piece of phantasy, a girl watching a large tortoise, and he has several works in the exhibition of the Secessionists at Vienna. He had one picture, *Mutual Curiosity*, in the Institute of Painters in Oils, and his contributions to provincial exhibitions were limited to a group of four works, *The Sea Shell*, *Daffodils*, *A Daughter of Pan*, and *Some Enchantment Of it, whose Spells have Stolen my Spirit*, all of which were at the Walker Gallery, Liverpool.

NIELS M LUND, in his large painting of *Newcastle as seen from a height above the river*, has realised an effect of light and shade and colour such as only a large manufacturing town can present. The air is full of great masses of smoke, lighted here and there by the setting sun, but veiling the sky and distance with an almost impenetrable cloud. The foreground of the picture is occupied by the roofs of squalid houses, and in the distance is seen the high level bridge spanning the river. The artist has been successful in giving to the whole composition an atmosphere and an effect of colour which make attractive features which would otherwise have been very difficult to treat pictorially. In the same way he has in a smaller canvas, *The Revenge leaving Jarrow*, managed to give picturesqueness to such a strictly utilitarian place as the Jarrow Works. The great battleship just completed, is seen leaving on her first trip the place where she was constructed. Beyond are the rings of sheds and buildings overhung by a canopy of smoke, in the foreground a stretch of muddy river churned up by passing craft of all kinds. The bustle and movement of the scene are well suggested, and the



9 THE CITY OF NEWCASTLE ON  
TYNE BY NIELS M LUND



CORDOVA

By R. W. ALLAN

picture is altogether happy as an example of local portraiture. Mr Lund's third picture is a full length of a lady in a black velvet dress designed quaintly in a fashion reminiscent of a Scotch costume, and touched with bright colour that relieves its uniformity. His portrait of *Kenneth Mackenzie, Esq.*, was at the Walker Gallery, Liverpool.

R. W. ALLAN, following up the success he made last year with his remarkable canvas *The Old North Sea* has painted another vigorous expression of nature's strife and turmoil in *The Storm*. He shows the same grasp of dramatic suggestion and the same power of realising effects of atmosphere that made his picture in the last Academy one of the most notable achievements of the year and touches an even higher level of dramatic significance. As a contrast to the grimness of *The Storm*, with its furious sea and battered wreck, the smiling brightness of his New Gallery picture, *Cordova* is most acceptable, and the rich colour and picturesque detail of his drawings for the exhibition of the Royal Water Colour Society are valuable because they prove his command of technical resource and the wideness of his range. At the winter exhibition of the Royal Water Colour Society he showed seven drawings—three

pictures at the Institute of Painters in Oil Colours and he contributed ten pictures of subjects in Scotland, France, Holland, and elsewhere, to the "Landscape Exhibition" which he and five other artists of note arrange annually at the Dudley Gallery during the first month of the year. At Liverpool appeared his *Fresh from the Sea*, at Manchester, his *North Ford Mist*, and at Birmingham, his *Harle, France*.

W. LLEWELLYN'S output of pictures during the past twelve months includes both landscape and figure work. *Halfpaved Ground* is a representation of a country churchyard seen under an effect of warm evening light, and *The Gentle Art*, another village subject with children fishing in a pond, is treated in a similar colour scheme. *Hour of the Day*, his third landscape, is gentle in colour and softer in tone, a pleasant arrangement in tones of warm grey. The chief of his figure pictures is a *Lady Macbeth* waiting while the murder of the king, which she has counselled, is being committed in the chamber next by. Her attitude is one of intense strain and expectation suggesting vividly the significance of the dramatic moment. Mr Llewellyn has also two portraits—a three-quarter length of *Jane*



THE STORM FROM A PAINT  
ING BY ROBERT W ALLAN



STUDY FOR MIDDAY TIME

BY YEEND KING

Hunter, Esq., the Master of the Dorsetshire Fox-hounds, and a full-length of a boy, *Master Gerard Montague*. His contributions to the Institute of Oil Painters were *Whisky at Evening*, *Silver Light*, and a very capable piece of painting *The End of the Day*, handled with unusual power and appreciation of relations of tone and he sent to the Walker Gallery, Liverpool his large landscape, *Blackberry Gatherers*, and a portrait to the Corporation Gallery, Manchester his New Gallery picture, *An Old Garden* and his *Wood Nymphs* to the Glasgow Institute

YEEND KING'S two largest pictures have been painted in Dorsetshire in the upper valley of the Stour. *Blackberry Pickers* is a fine spacious landscape, a view of a great extent of distance seen from the higher ground above the river. The foreground is a sloping hillside overgrown with tangled briars and gorse bushes and studded here and there with large trees and in the distance is shown an expanse of meadows fringing the stream. The effect is that of an autumn morning with the dew still lying on the grass, and mist half veiling the distance. *Milking Time* is a canvas of a different type—a picturesque nook near an old mill standing in the midst of rich river meadows. It is brilliant in colour and full of air, an exact rendering of the sunny sparkle of a summer afternoon

when the whole atmosphere is suffused with golden light. A touch of human interest is gained by the introduction in the foreground of a pretty milkmaid who is waiting for the herd of cows which is seen winding towards her from the meadows. Several smaller landscapes, subjects found in the same district, make up the sum total of Mr King's work during the past year. He was well represented in the autumn and winter exhibitions by *The House* at the Walker Gallery, Liverpool, by a couple of landscapes painted in Orkney, at the Corporation Gallery, Manchester, and the Royal Society of Artists, Birmingham, and by a large landscape with figures *Meadow Sweet*, and a smaller grey river picture, *Drumton Bridge*, at the Institute of Painters in Oil Colours. He has five drawings in the Royal Institute of Water Colour Painters illustrating subjects found chiefly in Dorsetshire and Devonshire.

C. H. M. KERR'S larger canvases are portraits. The chief of them is a great full-length of *Mrs George Noble*, in a simple white dress and long lace fichu, seated at a spinning wheel. The pose of the figure and the expression of the face are both remarkably good, and the artist has done evident justice to an attractive sitter. The colour effect of the picture is agreeable, as the white dress contrasts with the rich low tones of a tapestry

MILKING TIME  
BY YLEND KING



background and the warm browns of a parquet floor, and a strong accent is gained by the introduction of a knot of blue ribbons tying up the wool on the spinning wheel. Another strong portrait is the three-quarter length of *Mrs Samuel Cohen*, standing in a black evening dress with a blue cloak with yellow lace trimmings thrown over her shoulders. Mr Kerr has also three subject pictures—*In Sinthuan*, a humorous ruffian who has taken refuge in a church and stands ruefully examining his battered helmet while a group of acolytes in their costumes of red and white stare at him curiously, *When Other Helpers Fail*, a girl kneeling in prayer at the foot of a wayside cross in the street of an old French village, and *St Jeanne d'Arc*, a small upright landscape in very delicate tones of colour, with the figure of a young girl standing in the foreground. At the Institute of Oil Painters he exhibited *Help of the Helpless* and at the Walker Gallery, Liverpool, *All Souls Day*—*An Outlaw's Grave*.

P. W. STEER, as a prominent member of the New English Art Club is always to be depended upon to show the latest point of view of the younger men, and to give an atmosphere of unconvention to his work. His *Sindy by Lamp-light* and *Annesborough* were features of the winter New English Art Club Exhibition and in the spring exhibition of the same society he has three very interesting productions, *Churchill*, a head of a girl wearing a grey fur collar, a large study of a nude female figure, and a decorative landscape—*The Vist*—very fresh and strongly treated.

E. H. FAHEY's three pictures are all of a fairly large size. One of them, *The Brook*, is an upright composition, a stream reflecting a clump of alders and aspens with a group of cows on the bank, in the distance is a range of hills strongly lighted by the sun. A quotation, 'And here shall a gh thine alder-tree, and here thine

aspen quiver,' explains the motive. *The Pool* the second canvas, is an illustration of the line, "The emerald light of leaf entangled beams," and shows the still water by a weir overhung by willows and poplars, and the third, the strongest of them all, is *The Brickfield*, a late evening effect, "When twilight melts beneath the moon away." A stack of burning bricks is reflected in a foreground pool, and clouds of smoke half obscure the rising moon. Mr Fahey exhibited *Apple-dore*—*High Tide*, at Liverpool, and one picture at the Institute of Painters in Oil Colours and he has seven drawings in the Royal Institute of Water-Colour Painters.



CHURCHILL

WALTER OS BORNES work lately has consisted only of portraits and of some studies painted during the summer in the West of Ireland. He exhibited, however, at the Institute of Painters in Oil-Colour two pictures, *The Pipe of Peace* and *A Connemara Village*—*Evening*.





(From a Sketch by the Artist)

"THE VISTA." BY  
P. WILSON STEER



THE TOILET BY  
GEORGE THOMSON

MISS M A BELLS picture *When Spring Rides through the Wood* is noticeable especially for its decorative quality, and for the clever management of the lines throughout the composition. The placing of the figures with reference to the tree-stems behind, and to the landscape background, is very well judged, and the figures themselves are, despite a certain flatness of treatment, happily characterised and easy in pose and movement. The whole thing is pleasantly congruous and consistent.

GEORGE THOMSON'S two pictures at the New English Art Club are different in subject but are both marked by the careful study and the serious attention to facts which make his productions invariably interesting as illustrations of the methods of the younger school. *The Tint* is a soundly painted modern life subject, an effect of artificial light managed with a great deal of discretion and set down with conspicuous skill and certainty of touch. It has a certain simplicity and straightforwardness, which can be heartily welcomed as giving evidence of a wholesome

intention to avoid affectation. His *St Paul's* is equally sound and quite as unaffected, but it is full of distinction and strength. He has a portrait at the Academy. To the winter New English show Mr Thomson sent an able character study of an old man, *The Woodcutter*, and to the Institute of Painters in Oil Colours a wonderfully detailed view of *The Monument*, and *Gracechurch Street*, as seen from the church of St Magnus the Martyr.

G. C. HAITÉ, an artist whose range is unusually wide and energy extraordinary, has done during the past year a very large amount of work. He had six pictures and drawings in the winter exhibition of the Royal Society of British Artists of which the chief were *Between the Lights* and *Solitude*, and he has six more in the spring exhibition. He has two oil paintings *A Flower Show* and *A Bit of Old Chelsea*, a fruit stall in the Kings Road on view at the Royal Academy, and he is showing two water-colours *After the Rain* and *Sunset Glory*, at the Crystal Palace where last year he was awarded a gold medal for an oil painting of *A Dutch Street Scene*. His picture



WHEN SPRING RIDES THROUGH THE WOOD

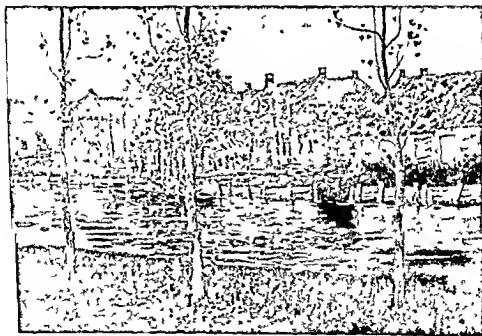
BY MISS M. A. BELL

*There's Slalaw in the Valley*, and *Sunlight on the Hills*, and a water-colour, *Shadows*, are at the Glasgow Institute and his last year's Academy picture, *In the Time of Lilies*, and a water-colour, *Storm*, were at the Walker Gallery, Liverpool. In addition to this output of pictorial work he has executed a large number of designs of various kinds and has completed a series of twenty-one illustrations for a book. He was represented by two pictures, *Housewards* and *An English Fruit Stall* at the Venice Exhibition.

CHARLES H. EASTLAKE has painted since May 1897, *Autumn's Gold*, a row of red-roofed houses beyond a canal fringed with poplars, the whole scene bathed in brilliant sunlight, *A Silent Highway*, a Dutch canal in grey twilight, with the lights in the windows of the houses reflected in the water, and *Evening*, the entrance to a small harbour surrounded by low hills and red-roofed houses of a fishing village. Small craft lie at anchor in the tideway. At the winter exhibition of the Royal Society of British Artists, of which Mr Eastlake is a member he showed one picture *Twilight*, and another, *Fans, Ionian Islands* is in the spring exhibition of the same society.

STANHOPE FORBES, A.R.A., remains faithful to his studies of twilight and artificial light. His chief picture, *The Letter*, is a rural subject—a postman, heavily laden with parcels, stopping to deliver a letter at a cottage door. The effect is one of low tones of evening with the contrast of bright lamplight. His other picture, *October*, is a subject with three figures on the steps leading to an old church. Mr Forbes sent his large canvas, *Christmas Eve*, which was in the last Academy, to the Walker Gallery, Liverpool.

CLAUDE HAYES is still faithful to the winter subjects with which he has in recent years made many successes. Both his pictures are snow scenes. *Out in the Cold* is a group of shaggy ponies standing in the snow outside a shed and *Gipsy Life in Winter*, which is at the New Gallery, is a representation of a group of nomads struggling against the vicissitudes of a bitter winter and shovelling away the snow that has collected round their caravan. In the exhibition of the Institute of Painters in Oil Colours Mr Hayes showed three brighter subjects *The Poppy Field*, *Gathering Drifters* and *In the Meadows*, but in one at least of his seven contributions to the Royal Institute of Water Colour Painters he has returned



AUTUMN'S GOLD

BY CHARLES H. EASTLAKE



OCTOBER BY  
STANHOPE FORBES ARA



THE LETTER BY  
STANHOPE FORBES ARA

to his snow effects, and has painted *A Farm in Winter*. He has two water-colours at the Glasgow Institute *Chobham Common* and *Near Beccles*.

ARTHUR A DIXON'S picture *The Pied Piper of Hamelin* is the most important work he has finished lately the only large canvas he has been able to undertake during the year. He is however, exhibiting at the Royal Institute of Water-Colour Painters a small drawing *Drum* a fair haired child's head against a background of gold and flame colour and he has at Leeds a picture *A Wreck on the East Coast* representing a Viking ship breaking up on the beach. A picture in monochrome of *David Playing before Saul* intended for reproduction is also a recent piece of work. His *Wreck on the East Coast* before going to Leeds was at the Royal Society of Artists, Birmingham with a small picture of *Cupid and Psyche* and another small picture

*First Communion* appeared at the Corporation Gallery Manchester and a drawing, *Narcissus* at the Walker Gallery Liverpool.

A. D. PEPPER CORN was very well represented at the beginning of the year, in the "Landscape Exhibition" at the Dudley Gallery. He showed there nine pictures the chief of which were *Yarmouth Marshes* a solemn evening effect, *The Estuary of the Avon at Christchurch* a study in tones of grey, *The Corn Ricks* and *The Wey at Guildford* both evening subjects. At the Institute of Painters in Oil Colours he had three, of which the best one was *The Solent* a composition of grey vaporous clouds overhanging a grey green sea. He has at the New Gallery a magnificent landscape *The Common* a great dignified arrangement in low tones, designed with remarkable judgment and treated with noteworthy reserve, and at the Royal Institute of Water Colour Painters one drawing *A Cornish Harbour*.



THE PIED PIPER OF HAMELIN



1898

STUDY FOR WRECKAGE

BY C. NAPIER HENRY, A.R.A.



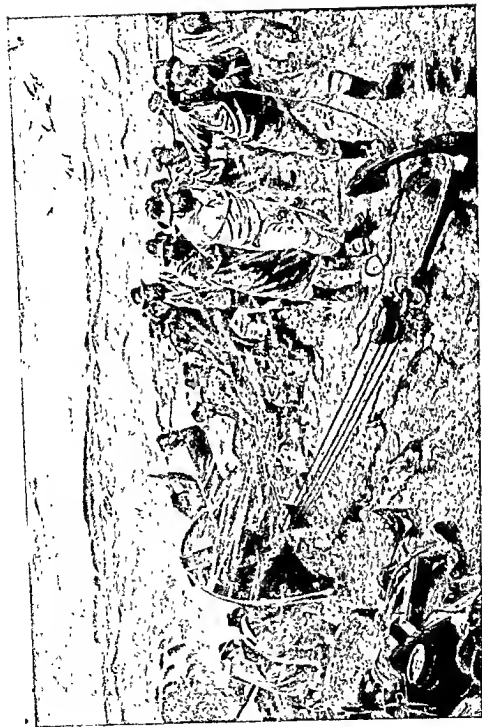
STUDY FOR WRECKAGE

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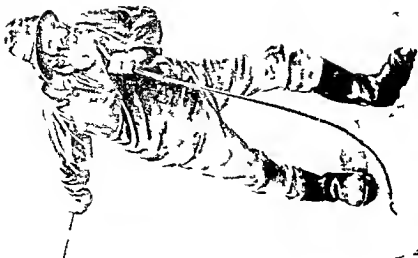
BY C. NAPIER HENRY, A.R.A.

C. NAPIER HENRY, A.R.A., made a new departure last year with his picture *Pilgrims*, bought by the Trustees of the Chantrey Fund, and this spring he has followed it up with another canvas which is distinctly unlike the brilliant studies of sunlight on calm seas with which he has built up his reputation. *Wreckage* is a great record of storm on the Cornish coast, a vehement expression of Nature in her grimmest mood. The subject chosen is a group of fishermen salvaging the remains of a ship that has been cast up on the rocky shore. They are busy hauling out of reach of the angry sea great timbers and fragments of the wreck struggling with the winds and waves to



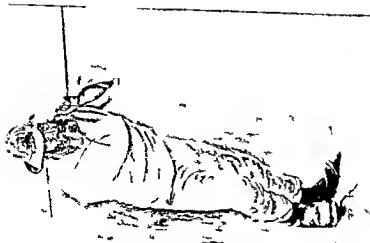


"WRECKAGE" BY  
C. NAPIER HENRY, A.R.A.



STUDY FOR BECKA R

BY C NAFER P Y A R A



BECKA P

BY C NAFER P Y A R A

save what they can. The picture is full of action and vigorous movement. In the water-colour room at the Academy Mr Hemy also shows some vigorous drawing, solidly handled in body colour, and he has in the exhibition of the Royal Water Colour Society three other drawings. To the New Gallery his contributions are two coast subjects, *Bass Fishing*, and *The Fisherman's Home*, and a small genre subject, *Ancient Geography*, a young girl studying a map in an old library. His *Flamingo Colony*, shown at the New Gallery in 1897, appeared at the Royal Society of Artists, Birmingham, and his *Pilchards*, with two other pictures, *Andur de la Lune* and *What the Boat brought Home from the Sea*, went to the Walker Gallery, Liverpool.

W. STRANG is a comparatively rare exhibitor of oil paintings, a fact that is to be regretted, for there is some danger lest his reputation as an etcher should lead people to forget how able he is as a painter of pictures. The *Peter and Diana*, which he shows at the New English Art Club, reveal not only the power of draughtsmanship and sense of composition which might fairly have

been expected of him, but also splendid feeling for colour, and a thorough grasp of technical details. To the recent exhibition of the Royal Society of Painter Etchers he contributed many things of very notable quality, perhaps the most noteworthy of which was the portrait of Mr Rudyard Kipling.

R. W. MACBETH, A.R.A., has made a curious departure in his chief Academy picture, *Sparklets*, a group of gaily dressed women at a fancy dress fete in a skating rink. He shows also at Burlington House a portrait, *Mrs F.G.*, a smaller picture, *In Clon Hill*, and three etchings, and at the New Gallery, a small canvas, *Portrait of my Daughter Phyllis*.

ERNST CROFTS, R.A., has chosen for his Academy pictures a period much earlier than the one he adopted last year. Instead of an incident from the Battle of Waterloo, which has already provided him with many motives, he has illustrated the by-play of the war of the Common wealth, and has shown the *King at H'uteledus*.



DIANA

after the Battle of Worcester, and *An Episode of the Civil War*, a group of cavaliers hurrying along a country road towards a house which is seen in flames in the distance

**D. A WEHRSCMIDT'S** record for the year is almost entirely a list of portraits, most of which are of large size. Among them are a full length of *Mrs T. H. Tol*, another full length of *The late Mrs C. D. Rudd*, a group of *Mrs Albert Seligmann and Children* and a couple of three-quarter lengths of *H. H. H. Dunsinure Esq., of Colander*, and of *T. H. Tod, Esq.*

**G. F. WATTS, R.A.** is so much accustomed to spread over many years his work on the pictures he periodically exhibits that it is scarcely possible to assign any of them to a particular twelvemonth. He has many canvases constantly in hand, and takes them up as opportunity offers. Of what he is showing this year the most important are *Love Triumphant*, at the Academy, and his great allegorical subject *Can the Bones Live?* his exquisite study of childhood *Early Spring* and his portrait of *The Hon. Mrs. L. B. Bligh* all of which are at the New Gallery. He was represented by *A Stud* at the Institute of

Printers in Oil Colours, by his well known portrait of *Mrs J. Myers* at the Corporation Gallery, Manchester, his portrait of *Dorothy, Daughter of J. D. K. MacCallum, Esq.* at the Royal Society of Artists, Birmingham, and at the Walker Gallery, Liverpool, by another well known portrait, *Mrs Dorothy Tennant* and his *Paris on Ida*.

**MISS ILLY BLATHFRICK** (Mrs A. S. Hurtrick) exhibits at the New English Art Club two excellent landscapes *Fry's Farm, Gloucestershire*, and *The Old Mill House*, a very strongly painted group of flowers *Traveller's Joy*, at the Academy, and *The Butterflies Garden* and *A Cottage Window* at the Glasgow Institute. These last two pictures were in the winter New English show and her *Cover of a Garden* was at the Walker Gallery Liverpool, in the autumn.

**GEORGE CLAUDE, A.R.A.**, has at the Academy a picture, *The Harvest*, which is to be reckoned as a most characteristic example of the manner in which he adapts commonplace material to soundly artistic purposes. The subject he has chosen is an every day incident in the life of the farm—a lad guiding a harrow round a





LOVE TRIUMPHANT  
BY G F WATTS R.A.

turn at the end of the field. But it has given him an opportunity of gaining that particular type of sentiment which marks all the productions of his later period and of using a piece of ordinary realism so that it may acquire an atmosphere of poetic suggestion. It would have had no particular point as a simple study of fact, but treated in the way he has adopted it becomes full of meaning and delicate charm. His *Harvest Wheat* is being exhibited at the Royal Glasgow Institute.

**A**LFIELD LAST is large landscape. *Opulent*



STUDY FOR 'THE HARROW'  
BY GEORGE CLAUDE A.R.A.



STUDY FOR 'THE HARROW'  
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BY GEORGE CLAUDE A.R.A.

*Autumn* is one of the most ambitious and complete renderings of nature that he has shown for many years. It is wonderfully rich and glowing in colour and brilliant in illumination and is painted with notable freedom of hand. There is a very interesting contrast between the green and gold of its colour scheme and the purple and grey of his second picture, *A Morning Song*, in which he has given free rein to his delight in elegance of line and quiet gradations of delicate tone. One is a representation of nature's animation and glory in herself, the other of her restfulness and repose. The third picture which he has completed *The Mystic Pool* has qualities of design even greater than those which appear in the other two for it is magnificent in its treatment of large well modelled masses, and in the power of its light and



"THE HARROW" BY  
GEORGE CLAUSLN, A.R.A.



A BEECH GROVE

BY ALBERT BIERSTADT



THE MYRTLE GROVE

BY ALBERT BIERSTADT





"OPULENT AUTUMN"  
BY ALFRED EAST

shade. Mr East is certainly at his best this spring. During the past twelvemonth he has contributed largely to many exhibitions. He was represented at the Institute of Painters in Oil Colours by a river valley subject *Between Abbeville and Amiens*, in the exhibition of the Royal Society of Painter Etchers by *A Winter's Night, Tranquil Waters*, and *The Lant be'reen the Lochs*, at the Walker Gallery, Liverpool, by *The Silence of the Morning*, at the Corporation Gallery, Manchester, by *A Haunt of Ancient Peace* and *The Sleepy River Sumner*, at the Royal Society of Artists, Larnham, by *The Lanth Rint*, and he has also shown many important works abroad. At the Royal Institute of Water-Colour Painters he has one drawing of *Hinterstuck Hill*.

**WATER LANGLEY** in *A Cousin from Town* gives an amusing little comedy which has

all the elements of popularity. It is well characterised, carefully composed, and carried out with all possible care. There is good judgment in the posing and expressions of the figures, and the management of the surroundings is satisfactory enough. At the Institute of Oil Painters Mr Langley showed a well painted *Old Fisherman*, and at the Royal Institute of Water Colour Painters a large and important drawing *In the Fishing Season* and a smaller one, *Day Dreams*. He contributed a picture to the exhibition of the Royal Society of Artists, Birmingham.

**FRANK BRAMLEY**, R.A., has two pictures and three or four portraits. The chief of the pictures, *A Dolman's Chipping*, an old Westmoreland farmer, with his family and some of his friends busy chipping sheep outside an old barn, and the same old farmer figures in the second picture, *A*

*Mute Ingleton's Milton*, a study of firelight and daylight mixed. The more important portraits are *Miss Madge Graham* and *The Mirror of Middleborough*. The *Mute Ingleton's Milton* was at the Walker Gallery, Liverpool, with a portrait of Mrs Frank Bramley, at the Corporation Gallery Manchester was a portrait of *John Graham, Esq.*, and another portrait, of *George Murray Wilson, Esq.*, at the Royal Society of Artists, Birmingham.



**T. STIRLING LEE**, although much of his time lately has been taken up with his bas-reliefs for the St George's Hall, Liverpool, has been able to complete a delightful full length marble figure of *Echo* for the Academy, a nude of an extremely refined and delicate type, elegant in line and attractively youthful in character and modelling. At the Arts and Crafts exhibition at Liverpool he has some plaster models, *The Children in the Garden of Joy*, which are eventually to be carried out in oak for the decoration of a London house.



A DALFSMANS CLIPPING  
FROM A PAINTING BY  
FRANK BRAMLEY ARA

MISS EVELYN PYLE-NOTT'S picture, to which she has given the title *Justified rather than the other*, is an ambitious effort for a young artist and yet one which is thoroughly acceptable on account of the soundly decorative intention it reveals and the delicate artistic sense which is shown in the management of masses of white broken by only occasional touches of stronger colour. The formality of the composition is well considered, and is far more in keeping with the motive of the picture than a more realistic mode of treatment could ever have been, and neither the wish for formal arrangement nor the desire to produce a decorative result has led the artist to forget the necessity for graceful line and beauty of individual types. The artist is represented by two miniatures at the Glasgow Institute.

H. H. LA THANGUE, A.R.A., signals his election as an Associate of the Royal Academy by exhibiting three pictures which show his peculiarly individual method at its best. His *Harvesters at Supper* is large in scale and painted with astonishing directness and vigour. It is rich and full in colour, definite in contrast of light and shade well composed, and thoroughly effective in its management. His *Sussex Cider Press* is even

more satisfactory as a technical exercise, and is certainly more attractive as a subject. The picturesque details and quaint irregularities of the old press, which is being laboriously worked by a man and woman, have given him opportunities for clever devices of handling, and have allowed him to exercise his feeling for deep combination of colour. In the matter of colour, however, his greatest success is made with his third picture, *Bruckin*, an autumn subject, full of golden brown and orange, and yet one which by its nature has allowed him scope for the expression of those touches of pathos which give dramatic meaning to his work. His *Nightfall* is in the same way dramatic because it is a personification of the constant labour imposed by the necessities of existence, and there is a certain congruity between the serious design and the scheme of low tones adopted in the picture. At the Corporation Gallery, Manchester, his *Autumn Morning* appeared.

SIR J. D. LINTON, P.R.I., exhibited one picture, *Rest*, at the Institute of Painters in Oil-Colours, a landscape with a figure in classic drapery seated in the foreground, and has three drawings in the Exhibition of the Royal Institute



"JUSTIFIED RATHER THAN THE OTHER."



"NIGHTFALL" BY  
H. H. LA THANGUE, A.R.A.



"A SUSSEX CIDER PRESS  
BY H. H. LA THANGUE ARA

of Water Colour Painters *Poses*, a delightful half-length study of a girl carrying a bowl of roses *Portia singing the Letter to her Cousin's Brilliant* and *Anne Page and Slenier*. He has also painted during the year two or three portraits and one or two small subject pictures, and has shown his drawing of *Rosalind* at the Walker Gallery, Liverpool.

A. S. HARRICK is well represented in the present exhibition of the New English Art Club where he is showing a picture of some size *The Land of Mike Behr*, a woman and child under a large tree in a garden and two smaller canvases—*The House of an English Yeoman*, a quaint old farmhouse overhung with tall trees and *The Happy Valley*, a finely designed composition full of charm of colour and pleasantly distributed light and shade. In the winter exhibition of this society he had again three works *Waste of Crime*, *God's Acre* and *Widow's* a girl sitting at a window. He showed *The Vicarage Garden* at the Walker Gallery, Liverpool. Among the other pictures which he has recently completed the most

remarkable are *October Sunlight* a very vigorous landscape, strong in colour and effect of light and shade, and finely drawn and a fine composition *Verdure sings the Song of Venus* an illustration of a myth concerning a maiden who could as she sang attract around her the birds and beasts.

JAMES PARKSON A.R.S.A. a newly elected Associate of the Royal Water Colour Society, shows there half-a-dozen drawings, the most remarkable of which are *The Windmill*, *Monks' Chiffonier*, *Killum Arran* and *Cups Mill*. He has painted also four pictures—of *James McCall*, *Fog of Caithness*, *Myself the Painter's Daughter*, *The Late Sir C. Walker A.C.B. of Oxford* and *The Ken Th's Hill, M.A.* Of these the first two are at the Royal Scottish Academy, and the last one at the Glasgow Institute to which exhibition he has sent as well a small landscape, *Little Spring* a larger landscape *The South Valley* has gone to the Munich Secessionists exhibition and he has a yet larger one, *Bilderbuch*, for the International Exhibition.



THE HAPPY VALLEY

BY A. S. HARRICK



THE SONG OF THE SEA

BY A. S. BARKER

G. H. BOURGTON R.A. is thoroughly true to his tradition of art previous in his large Academy picture. The delicacy of colour, the general gaiety of effect, and the distinctness of personal types in his figures—qualities that always distinguish his productions—are present in his rendering of the vision of the road to Camelot which is this year as conspicuously attractive as was his *After Midgley Mass* in the last Academy. In his arrangement of the picture he has closely

followed the lines of the poem and has realised in paint the details of the written description. The country folk, the gaily-dressed ladies of high degree, the mining prize, the knights mounted and caparisoned who passed along the road to the mystic castle, all have their places in the composition and add to the completeness with which the story is told. Technically the picture is as interesting as it is dramatically. It is full of daylight and suggests an atmosphere skilfully composed.



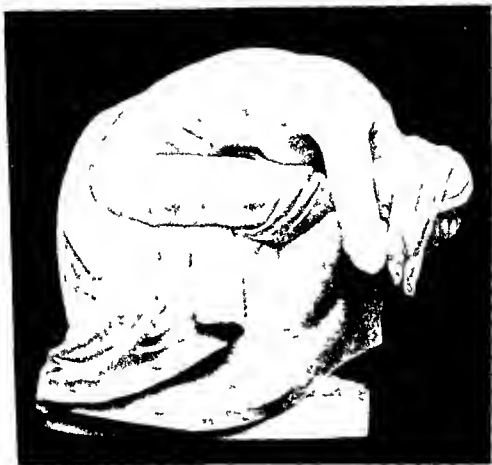
WINTER NIGHTFALL

BY G. J. BOULTON R.A.





"THE ROAD TO CAMELOT"  
BY G. H. BOUGHTON, R.A.



6 SEP.

BY BERTIE MACKENRAL

and handled with vivacity. Mr. Poulton has also a portrait of a young child in a white dress among delicate coloured flowers and a three-quarter length of Miss Kendal Crimston and besides an exquisite little snowy landscape warmed by the rays of the afternoon sun. He sent to the Walker Gallery, Liverpool, his *Visions of the Wall of Martyrs*, and the pretty portrait, *Emily daughter of J. M. Cobb Esq.* which was in the New Gallery last spring.

BERTIE MACKENRAL, contrary to his usual custom, has produced no large statue this year. He has been occupied with a large memorial which will need many months work yet before it is completed and as a consequence has had time for small things only. His statuette of *Grif* is however quite adequate as an illustration

of his peculiarly skilful design thoroughly happy in its line arrangement and modelled with very accurate feeling for forms and contours, and his bust of *Mrs. Thelma* is worthy of all praise as a note of character acutely observed and delicately interpreted. A third work, an imaginative study of a feminine head wearing a winged headdress is a marvellous piece of subtlety in extremely low relief.

W. GOSCOMBE JOHN shows his remarkable versatility and technical skill to great advantage in the two important works which he has lately produced. His statue *The Elf*, a nude figure of a young girl perched upon the battlement of a ruined building, is an admirable piece of design and modelling, singularly successful in the interpretation of the youthful character of



THE ELF BY  
W GOSCOMBE JOHN

## Art in 1898

the young wiry body and long graceful limbs. In the pose, too and in the expression of the face, the motive which has influenced the artist is carried out with entire appropriateness and the slight suggestion of an uncanny type is given with delightful subtlety. The statue contrasts very effectively with Mr. John's other work, the great silver gilt drinking horn which is to be presented by Lord Tredegar to the Gorsedd. This is an elaborate study of flowing lines and redundant forms—a great winged dragon supporting a horn with a castellated cover set with precious stones and surmounted by a figure of a Druid. The artist sent to the Walker Gallery, Liverpool, a bust, *At Vind so Young*.

**R. ANNING BELLS** two contributions to the New English Art Club exhibition and a small picture intended for the International show, make up practically the whole of his pictorial output during the last few months. His *Flower Song* is, perhaps, the most characteristic in arrangement

and manner and shows the particular qualities of his brushwork and colour most convincingly, but the other composition by him at the New English Art Club, a subject illustrating the quotation from George Meredith—*Light as the flying seed ball is their play the jolly maids*—is quite adequate as an example of the more subtle and delicate side of his art. To the spring exhibition of Arts and Crafts at the Walker Gallery, Liverpool, he has sent a number of examples of the many kinds of decorative art in which he is proficient.

**MRS L. C. KEMPWEILCHS** large canvas *To Arms*, is a variation on what she has shown before. In previous years she has been essentially a realist, recording episodes characteristic of animal life in the New Forest, but her Academy picture this spring though it still deals with horses is more ambitious in motive and more deliberate in study and composition. The subject she illustrates is from the Wars of the Roses and she shows an encampment on the slope



"FLOWER SONG"



"LIGHT AS THE FLYING  
SEED-BALL IS THEIR PLAY"  
BY R. ANNING BELL

of a wooded hill, with men in armour preparing for a coming battle and mounting their great war horses. The picture is full of action and movement, and is very strongly handled more so in fact, than any previous work of the artist. At the Walker Gallery, Liverpool, Miss Kemp-Welch showed a water-colour drawing *Healing back a Drive of Hill Pines in the New Forest*, and at the Corporation Gallery, Manchester her Chantry Fund picture, *Colt Hunt in the New Forest*, and a smaller work *The Hunning of the Day*.

FRANCIS BATE, the Hon. Secretary of the New English Art Club has reserved his pictures during the past year for the exhibitions of that society. To the winter show last autumn he sent two landscapes—*Through the Trees* and *An Out Fall*. In the present spring exhibition he is represented by another landscape—*The East Wind in Summer*—and a portrait.



THROUGH THE TREES

WILLI WOOD RATTRAY, A.R.S.A., has been working throughout the year in the Scottish Highlands. In the early autumn he found his inspiration on the Atlantic coast, where he painted a number of sea and shore subjects, of which the chief were *Lolster Cutchers* and *The Floating Tide*, but his later work was done in the highlands of Perthshire. *Golden Days of Autumn* is a large rendering of the surroundings of Loch Ard, a stretch of mountainous country with a foreground of birch trees. *Through Woodlands tinged with Gold* is a study of autumn colour in the trees relieved against a deep blue sky, and *November on Loch Ard* is a study both of colour and atmosphere. Mr Rattray's *First Touch of Winter* was at the Corporation Gallery, Manchester and *A Summer Day—Noon and Afternoon—Shipwreck* at the Glasgow Institute.

WALTER CRANES contributions to exhibitions during the past twelve months include a large composition, *The British Gunpowders* at the New Gallery, a drawing *What's There?* in the Royal Water Colour Society spring exhibition and seven others in the winter show and two drawings, *The West Wind* and *The Dawn*, at the Glasgow Institute. He sent his large picture *Prima Vista* at which was at the New Gallery last year, to the Walker Gallery, Liverpool.

ARNEST H. BROWN'S principal picture is called *Laborers*. It represents a group of farm horses released on a summer evening from their long days work and standing in a marshy pool, the colour is picked in a strong key, as the hour chosen is that when the sun, just before setting, lights up the whole landscape with a warm glow. There is a certain agreeable sentiment in the composition. A second picture, *A Fair Day*, is quieter and more solemn, an effect of twilight on an east county river. The colour is deep and rich.

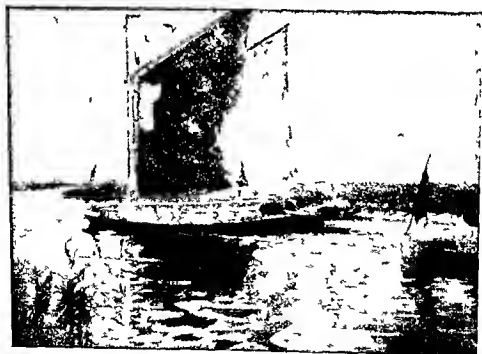


"TO ARMS." BY MISS  
L. E. KEMP-WELCH



THE OLD MILL

BY JOHN BROWN



THE OLD MILL

BY JOHN BROWN





though subdued, and the suggestion of an hour which is neither day nor night is well given. The third canvas *A Water Frolic*, is a small study of a pond surrounded with reeds and stirred by a number of ducks that have just launched themselves upon it. The brilliant light of a summer day gives sparkle and vivacity to the colour. Mr Brown showed one picture—*Above the Bay*—at the Corporation Gallery, Manchester and his *Herald of the Night* at the Walker Gallery, Liverpool.

SIR EDWARD BURNE JONES is engaged with one of the largest canvases he has ever attempted, so that his work for exhibition this spring is less important than usual in scale. The *Prophet's Tale* however which he shows at the New Gallery, is in colour and design an extremely representative example of his smaller pictorial product on brilliant, vigorous and definite, minutely detailed and yet broad and simple in manner and effect. His other picture in the same exhibition a large upright of *St George* in black armour and carrying a banner, is more usual in its treatment low toned and serious and deliberate in arrange-

ment and execution. At the Royal Water Colour Society Sir Edward shows a large tempera panel of *Perseus and Andromeda*, and his design for the mosaic of *Christ upon the Tree of Life*, for the church of St Paul at Rome, appeared in the winter exhibition of the Royal Society of British Artists. He showed at the Walker Gallery, Liverpool *The Depths of the Sea*, and two portraits, *Miss Amy Gaskell* and *Master Philip Comyns Carr* at the Corporation Gallery, Manchester, his large picture from the New Gallery, *The Pilgrim of Love*, and *The Dream of Launcelot* at the Royal Society of Artists, Birmingham.

ALFRED HARTLEY, who showed last spring a remarkable landscape at the New Gallery and an able portrait at the Academy, has this year work which thoroughly represents both sides of his capacity. *The Top of the Downs* is a well treated example of his poetic treatment of landscape and *Summer* shows to advantage his ability as a realistic painter of the human subject. He contributed a portrait to the autumn exhibition at the Walker Gallery, Liverpool.



THE TOP OF THE DOWNS



*(By permission of Frederick Maerle Fry, Esq.)*

"JULIET." BY  
J. W. WATERHOUSE, R.A.



• • • "ARJADNE" BY  
J W WATERHOUSE R.A.

(By permission of H. B. H. Miller on E. 9)

J. W. WATERHOUSE R.A. in *Flora and the Zephyrs* has given a delightful version of an old classic myth that lends itself well to pictorial treatment. The goddess and her attendant maidens are grouped in a flowery mead beside the banks of a small winding stream fringed with bay trees and around them grow masses of flowering shrubs and luxuriant herbage studded with bright coloured blossoms. Flora herself sits on a low stone seat and Zephyr hovering above chains her with a string of white roses. Her robes of purple and bright red strike the highest colour note in the picture and are contrasted with admirable artifice with the blues and greys which predominate in the draperies of her maidens and with the deep warm green of the grass and trees. The whole effect is mediated and obtained by the artist is one of rich variety harmonious in its relations and exact in its well-considered proportions of mass to mass and tone to tone. Even more closely considered is his second picture of *Ariadne* solitary and despairing lying on a terrace overlooking the sea. Her drapery of glowing crimson is relieved against the dark grey of the terrace wall and against the deep blue-green of the trees which grow below show their topmost shoots above the stonework. The sea and sky beyond are in tones of warm blue lighted here and there by flashes of orange red where the rays of the setting sun catch the edges of the clouds and

the projections of the far distant cliffs. The brown sail of a galley pushing off from the shore makes a valuable spot of contrasting colour, that is repeated in the foreground of the picture in the coats of the two leopards which are placed beside the couch on which Ariadne reels. The tone of the picture is comparatively low throughout but only sufficiently so to give scope for full play of colour and to ensure richness in the general harmony. The small canvas which Mr Waterhouse contributes to the New Gallery is illustrative of no story, a study merely of an exquisite childish type and of the varieties of colour in a quaint Venetian costume. It has all the qualities of his technical method but gathered within a small space. At the Walker Gallery Liverpool he exhibited his admirable *St Cecilia* and the smaller picture *Mañana is the South* which was his only work in the New Gallery last year.

ALGERNON M. TALMAGE exhibited one picture *Normandy Cows* at the Institute of Painters in Oil Colours and has also painted *The Wet Burner* an old woman burning weeds on a grey evening. *Cattle at Moonrise* two white cows standing in water, *The Sierra Nevada* an early morning effect seen from the deck of a steamer, snow-covered mountains in the distance, and a number of sketches in the Mediterranean and Asia Minor.



THE SIERRA NEVADA

BY A. M. TALMAGE

W. F. YEAMES R.A., by his picture of the *Children of the Chapel* at the Academy takes a prominent place among the artists to whom credit is due for the production of the best pictures of the year. This group of choir boys of the Chapel Royal, St. James's Palace is a vigorous piece of painting in which excellent use has been made of their scarlet and gold faced coats in arranging a colour scheme of great richness and power.

A. W. RICH has four water-colour drawings in the present exhibition of the New English Art Club—*Harvesting, A Surrey Mill, Near Croydon*, a finely designed and freely handled landscape, and *Pausing the Old Tug*, an original rendering of a harbour subject. To the winter show of the same society he sent two drawings, a strong study of an expansive landscape *Leas* and *A Snowy Pasture*.

S. J. LAMORNA BIRCH has recently completed two landscapes, a large twilight subject *The Mysteries of Evening* and a smaller

atmospheric study, *The Cloud*. Both give interesting evidence of his judgment in choice of material and of the correctness of his view of nature. He has in the Royal Institute of Water Colour Painters one drawing *Nature's Repose—a November Day*, and he contributed two pictures, *Evening* and *The Fading Pool*, to the Corporation Gallery, Manchester, and one, *The Lonely Pool with Willows Fringed*, to the Walker Gallery, Liverpool.

WALTER SICKERT has sent his largest picture, a full length portrait of *Miss Helen Spong as Imogen Parrot* in "*Teddaury of the Walls*," to the New English Art Club, where it is conspicuous as a curiously original production, and in the winter exhibition of the club he showed an interesting drawing *The Church of the Birr-foot Friary*. At the Academy he has a small picture, *The Singer Bar*, and at the Royal Society of English Artists a low toned study of a corner in *The Bedford Music Hall, Camden Town*. To the Institute of Painters in Oil Colours he sent *The Bridge of the Rialto*.



NEAR CROYDON.

(From a sketch by the artist.)

BY A. W. RICH



"THE MYSTERIES OF EVENING"  
BY S. J. LAMORNA BIRCH



"JUSTICE" BY  
E. ONSLOW FORD R.A.





KNOWLEDGE BY  
E. ONSLOW FORD R.A.

**E.** ONSLOW FORD, R.A., is represented at the Academy by three large statues—*The late Dr Dale*, for the City Museum, Birmingham, *Justice and Knowledge*, which will form part of the memorial of the late Maharajah of Mysore, and by three bronze busts. At the New Gallery he has two more busts, *The late Sir John Pender* and *The late Sir Charles Hallé*. He sent to the Walker Gallery, Liverpool, four of the remarkable works he exhibited last year—bronzes of *Herbert Spencer, Esq*, *George Alexander, Esq*, and *M P*

*Dagnan Bouveret*, and another portrait bust, the first two of these are now at the Glasgow Institute, and with them his portrait of the late Sir John Millais.

**G**EOFFREY COWELL was accorded the distinction of "honourable mention" for the statue of *Ishmael*, which he recently exhibited in the Salon, and he showed a statuette at the last Academy. His most important work this season is a large statue of a *Flood Lymph*, treated in a

decorative fashion that is quite in accordance with the modern point of view, and he has also at the New Gallery a statue of a boy with a skipping rope in his hands.

**THOMAS BROCK, R.A.**, admirable sculptor though he is, has not often surpassed the figure of *Eve*, which is his chief contribution to the Academy. It is in purity of line and strength of modelling one of the most thoroughly successful things which he has produced during a career that has been marked by many great achievements and it ranks among the most notable examples of modern sculpture. The large marble statue of *Mr Sorabjee Bengallee*, which he has also completed this year, is scarcely less excellent, in its technical qualities, and is designed with very sound perception of what is required in sculpture that is to be seen in the open air.

**J. L. HENRY** is well represented at the New English Art Club by a sea piece, *High Tide Dover*, a finely selected and strongly handled landscape, *The Last of the Harvest*, which is excellent in its study of nature, a smaller low-toned study, *Austish Cornfields*, and a bright *Autumn Evening* in



"WOOD WYNN"



EVE BY  
T BROCK R A





"THE TRIBUTION IN THE WILDER  
NESS" BY BRITON RIVIER L. R. A

Institute of Painters in Oil Colours, and with it two smaller works, and one picture, *In Sickness and in Health*, at the Walker Gallery, Liverpool, and another, *A Shady Nook*, at the Royal Society of Artists, Birmingham. He has also been busy with a series of black and white drawings of scenes in Palestine for the illustration of a promised "Art Bible."

**NORMAN GARSTIN** is showing at the Academy *Danger* and *The Price of Silver* that was *Lost*, both interesting examples of the work of an artist who is never lacking in originality and power of expression. The latter picture was seen in the autumn at the Corporation Gallery,



Manchester, and at the Walker Gallery, Liverpool, appeared a smaller work, *Poppies*.

**HAMO THORNYCROFT**, R.A., has completed his colossal statue of Oliver Cromwell which is shortly to be erected at Westminster, but has only small works for exhibition. Of these the most remarkable are a very skilfully modelled statuette of a boy, a marble bust, and a medallion portrait. At the Walker Gallery, Liverpool, he showed a bronze medallion, a portrait of *Miss Joan Thornycroft*.

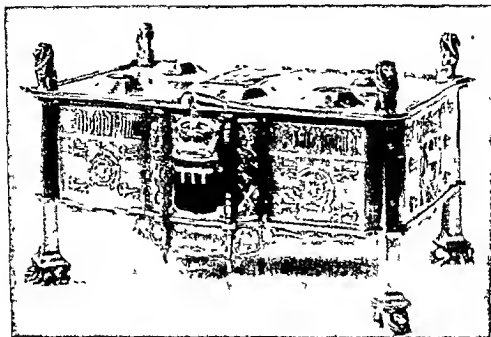
**MORTIMER MENPES** is only represented by one drawing, *Maud* a study of a girl's head under an effect of artificial light, at the Royal Institute of Water Colour Painters, and has not lately contributed to any other exhibition. He has for some time been busy perfecting the process of printing etchings in colour which is his latest discovery. He has succeeded in reviving a technical device which has engaged the attention of many etchers, but one that has not been turned to practical account, or seriously used for a century or more. An exhibition of the results of his labours will be held at Messrs Dowdeswell's Gallery in June, but meanwhile he is showing there three important plates, reproductions of Rembrandt's *Achilles*, Romney's *Mrs Mark Currier*, and Francesco's *Contessa Palma*.

**J. S. SARGENT**, R.A., contributes eight portraits to the Academy and four to the New Gallery. His greatest successes are made this year with portraits of men, with *Francis Cranmer Penrose, Esq.*, *Asher Wertheimer, Esq.*, and *Sir Thomas Sutherland, G.C.M.G., M.P.*, shown at Burlington House, and the half-length of *Arthur Cohen, Esq., Q.C.*, at the New Gallery. In the latter exhibition he has his best picture of a feminine utter a large full-length of *Mrs Thursby*, in which his skill in painting varieties of textures is admirably illustrated.

**J. M. SWAN**, A.R.A. is seen at his best in his picture of two polar bears wandering in a snowy waste—*A Broken Solitude*. It illustrates admirably his sense of animal character and his power to handle refinements of colour. *Fortune and the Boy*, his other contribution to the Academy, is an example of the more fanciful side of his art, and is equally remarkable for its delicacy and dainty subtlety. In the exhibition of the Royal Water-Colour Society he has a small drawing—*The Firebrand*—a study for a picture. It is a magnificent design, deep and powerful in colour, and superbly vigorous in action. At the Glasgow Institute Mr Swan has two water-colours *Persian Tigers* and *Tiger Walking*, and a bronze, a *Running Leopard*.



'THE BATHER' BY  
HAMO THORNYCROFT, R.A

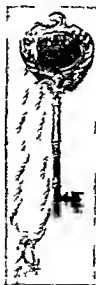


CASKET IN SILVER AND ENAMEL

BY NELSON DAWSON

W. W. RUSSELLS picture *The Beach* in the exhibition of the New English Art Club, is remarkable as a study of atmosphere and delicate colour and is very well handled. In the same show he has a clever sketch of a girl's head and two drawings a portrait group, *Servant Sisters*, and *The Blacksmith*. In the winter show of this society he had a couple of subjects similar in manner to *The Beach*—a breezy canvas *The Seaside* and *Southwold Beach* and two smaller works besides. He is showing an oil painting of some importance at the Academy *The Pierrots' itinerant musicians at the seaside*. He has expressed in it an effect of diffused sunlight which he has managed with great skill.

NELSON DAWSON, in collaboration with Mrs Dawson, shows at the Academy three very characteristic ex-



SILVER AND ENAMEL KEY  
BY NELSON DAWSON

amples of the exquisite metal and enamel work to which he now devotes himself almost entirely. The chief piece is the *Casket—Silver and Enamel*, presented by the City of Oxford to the Prince of Wales a quaintly designed and delicately handled production, remarkable for its thorough craftsmanship and for the judgment shown in the introduction of the coloured surfaces, and the other pieces are an enamel of *St Catherine*, set in wrought steel and copper and a grille in cloisonné enamel and silver. At the Spring Exhibition of Arts and Crafts in the Walker Gallery, Liverpool, Mr Dawson has a fire grate, with all kinds of accessory fittings, carried out in forged iron, with bronze enrichments applied and inlaid, and an electric light pendant in forged iron and brass, work which contrasts instructively with his Academy exhibits.





# A RECORD OF ART IN 1898

## (FRENCH SECTION).



PASTEL DRAWING

BY GASTON LA TOUCHE

GASTON LA TOUCHE has travelled a great deal since the last Salon and his admirers will have no reason to regret it. At the Aquarel list he has just won golden opinions for his *Descente de croix*, *Le Chapitre*, *Les Disciples d'Emmanuel* and a very fine portrait of Bercey, Emmond

At the Pastellistes he exhibited *Conversation* and *Le passage secret*. To the Société Nationale he has sent *Les emplettes Bretonne*, *Aux pieds de l'Empereur*, *La Messe Bretonne*, *La Tentation Interieur*. At Brussels last year he exhibited *La Messe* and *La Déroute*. at Edinburgh *La rentrée*

au port and at Copenhagen a decorative panel entitled *Le sillon*

**A. I. ROLL** Having devoted his whole time to the monumental canvas painted to commemorate the *Pose de la première pierre de l'ont Alexandre III par le Tsar Nitch 112 II* there will be no opportunity of admiring M. Roll's work this year at the Société Nationale Exhibition. Shortly however there will be on view at Georges Ictus a numerous series of nude studies in sanguine, lead pencil and coloured chalks which undoubtedly betray the hand of a master and which cannot fail to appeal to all lovers of true and sincere art.



LA NESE BRET VONF

BY GASTON LA TOUCHE

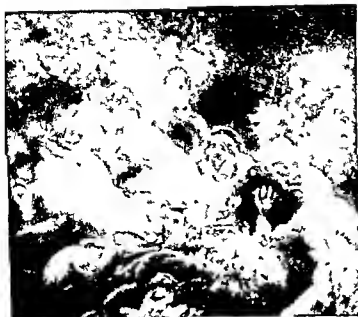


SAT V T E

BY ANTONIN MERCIÉ

**ANTONIN MERCIÉ**  
*Le front d'homme*  
*Le front d'homme*—  
*Au Serail* and *Psyche*  
(marble) represent this talented and celebrated sculptor at the Salon de la Société des Artistes Français this year. All his works are in his best style.

**J. P. LAURENS** His is a large decorative panel for the Hotel de Ville entitled *Arrestation de Brissot* that this powerful artist is exhibiting this year at the Salon de la Société des Artistes Français. In addition he has a portrait of *M. Laurens fils aîné* (in black) in contrast to the portrait (in white) of his other son which was such a success last year's *Champs Elysées* Exhibition.



**RAPHAËL COLLIN** has been very busy this year with his decorations for the new Opéra-Comique of which he is exhibiting at the Société des Artistes Français the central panel only—*Les Harmonies de la Nature inspirent le Compositeur*. The other two panels represent *La Chanson* and *Les Échos*. *Lyrique*. M. Collin has not contributed much to recent exhibitions but he sent some canvases to the Cercle Volney to Copenhagen and to the Exposition Universelle at Brussels.

**ALBERT MAIGNAN** is working with a will upon the decorations for the foyer of the new Opéra

LA TÊTE

BY GASTON LAFITTE



LA SALLE CARTOON FETTER FOR COLORED RAY

RAPHAËL COLLIN

Comique Theatre, and is not represented at the Salon de la Société des Artistes Français.

**JULES DALOU** This masterly sculptor is not exhibiting at the Société Nationale this year. He is just finishing a commemorative monument to the *Héros de Sidi Ibrahim*, which will shortly be erected at Oran. It is executed in bronze and stone, and the lower portion consists of an allegorical figure holding a flag while the monument is surmounted by a Victory with outspread wings.

**G. HAQUETTE** *Pilote allant au-devant d'une nature* is the title of the picture sent this year by M. Haquette to the Salon de la Société des Artistes Français, and it may certainly be pronounced one of the best achievements of this artist, who loves the sea and so well understands its effects.



LA CHANSON LÉGÈRE. DECORATION FOR THE OPÉRA COMIQUE.

BY RAPHAËL COLLIN.

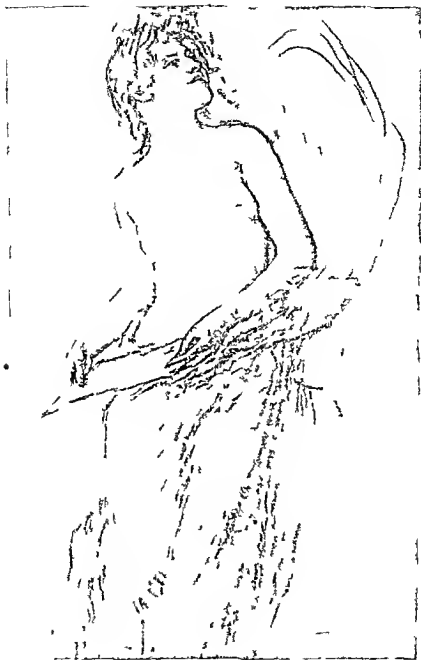


LA POÉSIE ÉPIQUE. DECORATION FOR THE OPÉRA COMIQUE.

BY RAPHAËL COLLIN.

**EMILE CLAUS** The exhibits sent by this artist to the Société Nationale are particularly strong. They include *Façades ensoleillées*, *Maison en Flandre*, *Ferme en Zuid Beveland*, *Quai à Vieux*, *À l'ombre* and *Maison à Vieux*. M. Claus has exhibited since the last Salon, at Dresden, *Fischer* and *Pontons d'Asiné*, the last named of which was purchased by the Dresden Museum, also at the Exposition Universelle at Brussels, at Georges Petit's *Exposition Internationale*, at the Exhibition of the Munich Secessionists, and at the Libre Esthétique. He also held a "One Man Show" at the Brussels Maison d'Art.

**L. A GIRARDOT** exhibits this year at the Société Nationale a number of pictures, which are the outcome of a recent stay in Tunis, Algiers and Morocco. *La Grand Fête*, *La regie*, *Le retour du marché*, and *Jeune Marocaine* are colour schemes at once harmonious and strong.



LA TOLSTOÏ, DECORATION  
FOR THE OPÉRA COMIQUE  
BY RAPHAI COLIN





LA CONFIDENCE \* DECORATIVE  
PANEL BY AMAN JEAN



**DAGNAN BOUVERET** *Les Disiplés d'Emmaüs* which is without doubt one of the most beautiful and most noble productions exhibited this year in the two Salons, and two portraits remarkable for their refinement of treatment and extraordinary mastery of expression.

**AUCUSTE RODIN** This powerful sculptor only sends two works this year to the Société Nationale *La Fo* which will be counted one of his noblest and most perfect inspirations and the *Statue de Balzac* which is shortly to be erected upon the Place du Palais Royal. Rodin's *Balzac*



RODIN

BY DAGNAN BOUVERET

and character are M. Dagnan Bouveret's contributions to the Salon de la Société Nationale des Beaux-Arts. The artist continues to produce a real master

is a magnificent achievement even into the conception of which the majesty of certain Assyrian monumental statues seems to have been imparted. In addition to these Rodin is hard at work upon his celebrated *Porte de l'Enfer* which it is hoped will be ready for the Exhibition of 1900.



STUDY BY DAGNAN BOUVERET

**M**ADLIE L. LE ROUX, the daughter of the well known painter, Hector Le Roux, and a pupil of Henner is represented at the Salon des Artistes Français by two canvases, one of which a *Portrait*, is particularly happy in treatment

*Dunes de Flandre fin du jour*, and a pastel entitled *Racine*

**G. W. THOMAS** Two landscapes, *Vue de Hollande* and *Le Port d'Amsterdam*,



POURTRAIT STUDY

BY MADLIE LE ROUX

**J. M. IWILL** *L'Eclaircie la nuit* which this artist has sent to the Société Nationale seems to sum up the methods of M. Iwill who is undoubtedly one of the most personal of the French landscape school. Five other canvases and six pastels complete his contribution. He has also taken part in the Exposition Universelle at Brussels, his exhibits including *Au lever du soleil*

represent this artist at the Salon de la Société Nationale. They undoubtedly establish him as a sincere and powerful landscape painter.

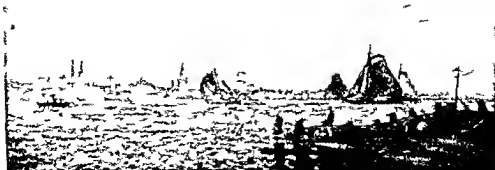
**PAUL KOSSEK** M. Paul Kossek is a water colour printer of remarkable sincerity and very real talent. He is, moreover, a poet and a lover of delicate effects of nature. His large

1st in 1898



R P R L E

B J M L L



LE PORT D A STEPH A

G V THORNE

water-colour *L'heure du silence* gives an excellent idea of his talent. It is a true water-colour free from trickery of any kind. Madame Marguerite Rossert, who is a miniature painter of great delicacy also sends to the Société Nationale a series of children's portraits which are worthy of especial

1897 in Algiers and Tunis. To the Société Nationale this artist has sent *La soif Dans le pré*, *Maternité* and *Mère et Bébé*.

LEON LHERMITTE This very remarkable artist only sends two canvases this year to



MATERNITÉ

BY ELIZABETH NOURSE

ment on for their skilful execution and delicacy of expression.

MILLE F. NOURSE. Since the last Salon this artist has sent work to numerous exhibitions, including those of Tunis, Copenhagen, Nashville, Pittsburg, St. Louis, Chicago, Philadelphia, and Washington. The exhibits consisted for the most part of a series of pictures done in

the Salon de la Société Nationale des Beaux Arts entitled respectively *Laveuses au bord de la Marne* and *Gleanuses*. To make up for this, however an opportunity has occurred at the Jastellistes of studying his superb collection of pastels—*La coupe des blés*, *La Sinaraine*, *Plantation des pommes de terre au printemps*, *Un coin du vieux jardin*, *Les derniers rayons*, *La Meule le soir*, *Laveuses, effet d'automne*, *Le vieux charron et sa femme*, *La*

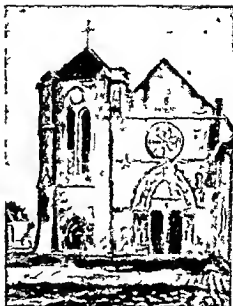


"DANS LE PRÉ," BY  
ELIZABETH NOURSE

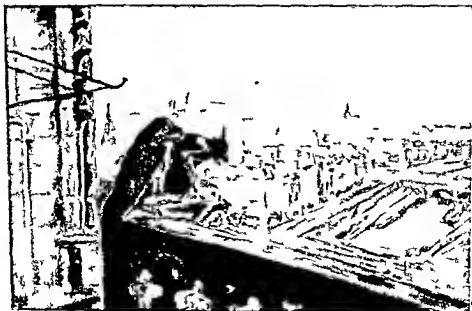
*mère! un Fa Mo s on pre i t illo La har d d  
d blé Mo sson u e alla i nt son enfant and La rs  
de gerbes M I herm tte has n addi ion talen  
part in ex h b it ons at Ven ce Dresden Antwerp  
Copenhagen and V enna s nce the last Salon*

**E** MOREAU NÉIATON s exhib ing at the Salon de la Soc té Nationale a goodly number of la istapes, of wh ch the two princ pal ones en tled *E trée de l eglise d Freres Tar dros* and *Legle de La gpo t wh l* are here rep od cel gi e an excellent dea of ths art st s tale ts. M Moreau Néla on also d splays a very charac ers c set of s x lues d *Prsd ha t d s to rs d Notre D e*

**L**UCIEN SIMON *Un Cygne sera u dans le En at re Ret ur de la us Pennarch* *Portra t d Mme S— Une Estad* and a series of water-colour stu les for h s p ctures are the contri ut ons of ths art st to the Soc té Na onale At the Exposi on Internat onale at Georges Pet ts M Simon e h b ited a *P tra t du Dcteur Hartmann* at the Expos on Un verselle de Bruxelles, a *Portra t de Mme A L—* at the Libre Esthét que *Deux Port a ts d homm s* and at the new Salon at V enna *Water t* M Simon s ex h b ts at the 1898 Salon will certainly rank amongst the most no eworthy there



E TART E L TCL E THE FIRELY TARTN OS  
E E S REA LAT V





STUDY FOR UN CIRQUE IORAIN  
IV LUCIEN SIMON





RETO R DE A ESSE PENN KCH

BY L CEN K MON



IN CIRQ E PORA N

BY L CEN S MON

LÉVY DHUKMER has this year  
the Société des Artistes Français for the  
National des Beaux-Arts. He has  
that he has himself more and more

the Cassin. Le d'hye de Mre et le Béat x  
le P— very charming portraits of children  
Lort et le M l n M— Portrait de Mlle  
Ca le M— et l'élle l' tonne



DANS LA NUIT

BY L. LÉ DHUKMER

there He is exhibiting four pictures—*Da s l*  
*nu P Ep ou a Il élit* *fos we*  
*Pr c* which has already been reproduced in  
*Tut Stuo o* and *La rée se*. To the Pas  
tell ses he sent *La Dme* *tole nar La*

JULFS DESBOIS is not exhibiting this year at  
the Société Nationale and has abstained on sa  
nater for unalloyed regret when one calls to  
mind the favourable impression produced by the  
exhibition of his collected works at the Champ de

Mars in 1896. He contributed however to the Libre Esthétique exhibition to which he sent some metal work of original design and skilful workmanship.

**EDOUARD DETAILLE** exhibits at the Salon de la Société des Artistes Français a huge canvas representing an episode in the Châlons review in which the Czar Nicholas II is seen in company with M. Félix Faure. This is art that cannot fail to rejoice the hearts of all true Franco-Russian patriots.

**NONEIL MONTURIOL** exhibits at the Société Nationale a powerful set of drawings reproducing scenes of modern life in Spain. His recent exhibition given in conjunction with his compatriot M. Canals, at the Barc de Poutevilles, attracted a considerable amount of attention.

**W. BOUGUEREAU** remains faithful to his favorite allegorical subjects by which he has earned fame and fortune at the hands of the great public. The two pictures he is now sending to the Société des Artistes Français—

*L'Assaut* and *Inspiration*—will certainly not fail in arousing the pleasantest emotions among those who like this style of painting.

**EMILE DEZAUNAY** This artist sends to the Salon de la Société Nationale two paintings *Le Bateau* and *La Fillette Bretonne*. Last year M. Dezaunay gave an exhibition in Paris of his collected works which proved in every way successful.

**LEGOUT GÉRARD** has devoted his attention this year to the fisher folk of Concerneau and has produced three pictures *Bateaux pêcheurs de thon*, *Coin de port le soir*, and *La suite croix des pêcheurs*.

**ANDRE DAUCHEL** *Les Brûleurs de Gormons* is the title of one of the remarkable paintings that this artist has sent to the Société Nationale. It is a striking work, very broadly handled. He is represented also by *Lagune*, *Paysage d'Ecosse*, and *Penmarc'h*.

**EMILE BOULARD** is well represented this year by ten important paintings, among which



LE DÉJEUNER DE JAX ET DE BÉATRIX DE F.

BY L. LÉVY DUHNER



"PORTRAIT DE MADAME C . . ."  
PASTEL, BY L. LÉVY DHURMER.

especial mention must be made of *Au p anse De v inférieurs Deux figures* and some landscapes

well and in which he displays so much profound and beautiful imagination

G. DUBUFFE. The energetic and amiable treasurer of the Société Nationale des

CAROLUS DURAN *En bord d'une soirée Portrait d'une jeune fille du Prince Murat*



ST DY

BY A. F. AGACHE

Beaux Arts is not exhibiting this year a large decorative painting such as he has shown at the preceding exhibitions but sends a *Portrait d'Elles, D*—(his daughters) a very charming picture.

A. P. AGACHE—M. A. P. Agache sends only a few things this year to the Société Nationale amongst them, however two fine portrait studies which compensate us for not seeing at this salon some of those allegories which he loves so

*Liseuse La jeune fille c d'ail L Obsession*—a sketch for a large decorative canvas being prepared by the artist for the church of Saint Raphael—these are to be M. Carolus-Duran's contributions to the Exhibition of the Société Nationale. Like MM. Boldu and Chartran M. Duran is at present in America, whither he was called to execute several important portrait commissions. The United States capture our most popular portrait painter but by way of compensation Mr. Whistler has returned to Paris to stay.



PORTRAIT STUDY BY  
A I ACACHE



S'ÉTOURÉS  
J'ETTES M'ÉTOURÉS

## Art in 1898

**JEF LEEMPOELS** Intensity of expression is the most prominent feature of M Leempoels talent, which is also remarkable for a certain austerity and mysticism. These qualities are especially noticeable in one of the pictures he is exhibiting

and his new rôle becomes him very well indeed. He is exhibiting at the Société Nationale three delightful portraits—*Mlle Françoise de N—*, *Mlle Marie Louise S—*, and his own daughter, in addition to a flower piece.



STUDY FOR "LES ÉPÉRÉS."

BY JEF LEEMPOELS.

at the Société Nationale—*Les Éplorés*. His other exhibited works include *L'Initiation à l'idée*, *Sagesse des hommes de tous les temps* and *Enigme*. Since the 1897 Salon M Leempoels has completed a *Jesus Christ*, a *Saint Jean Baptiste*, five portraits and a landscape.

**M. DE LA MARIE JACOUNCHIKOFF** This artist, who is well known to readers of *THE SUNTO*, sends to the Salon de la Société Nationale two pictures—*Une vieille propriété* and *Entrée du couvent Saint Sava*—both typical Russian landscapes.

**J. F. RAFFAELLI** The painter of the fortifications, the limner of our low life, has this year developed into the fashionable portrait painter,

**J. F. AUBURTIN** At this year's Société Nationale Salon this artist is exhibiting a large decoration intended for the Sarbonne. It is





"LE LEVER

BY H. VANTIN LATOUR

a work of great originality, very beautiful both in colour and composition. In the last few Salons W. Auburtin's exhibits, consisting of decorative panels which displayed serious and very personal qualities, have always attracted a large amount of attention.

**R. DE EGUSQUIZA** is not exhibiting this year at the Salon de la Société Nationale. He is still at work upon the series of etchings in which the chief characters from Richard Wagner's works are portrayed. At the recent Exhibition of Painter-etchers in London he was represented by four of his l'arsufal plates, *Kundry*, *Parsifal Amfortas* and *Titurel*.

**PAUL HELLEU** this year does not contribute to the Salon de la Société Nationale. His style of art becomes each day further removed from the traditions prevailing here. He is proceeding with his series of studies *à la sanguine* and continues to produce steadily drypoints, full of grace and delicate observation, coupled with wonderful suppleness and skill.

**EMIL E BOULARD** A conscientious artist, dealing in serious abstract studies. Somewhat

austere, perhaps, but endowed with real talent, knowing full well his object, and realising it. At the Société Nationale des Beaux Arts his most notable works are *Au piano*, *Au Travail*, *Cord d'atelier*, *En pénitence*, *Le Fossé*, *La Colonne* and *Pruniers en fleurs*.

**J. J. HENNER** sends two canvases, the *Portrait de Mlle Laura Le Roux*, and a Scriptural scene, *Le Léveit Ephraïm et sa femme morte* to the Salon of the Société des Artistes Français. The portrait is undoubtedly one of the finest works he has produced. One may like or dislike his style, but there is no denying his right to take his stand among the great masters of painting.

**H. VANTIN LATOUR** remains faithful to the poetical subjects drawn from the land of dreams, which have inspired so many of his works. The two canvases that he is exhibiting at the Société des Artistes Français this year—*Andromède* and *Le Lever*—will certainly take rank with the best works exhibited there.

**ALBERT BESNARD** This artist's display at the Société Nationale will not be very



"ANDROMÈDE," BY  
H. FANTIN-LATOURE.



STUDY FOR PORTRAIT  
OF MADAME THAULOW ET SES  
ENFANTS

BY J. F. BLANCHET

extensive, but quality makes up for lack of quantity. The two canvases he contributes are a *Portrait de Réjane* and *Marché aux chevaux à Abbeville*, both of which are powerful pieces of colour.

J. F. BLANCHET exhibits two portraits at the Société Nationale des Beaux Arts—*The Misses Capel* and *Portrait de Madame Thaulow et de ses enfants*. These pictures each contain several figures, all of which shew a keen endeavour on the part of the artist to create for them a natural and appropriate atmosphere. In this M. Blanchet excels, and his great artistic gifts are herein displayed to perfect on

**HUMPHREYS JOHNSTON** The interest that the public always evinces in anything appertaining to the famous actress will, no doubt, have the effect of attracting greater attention to Mr Humphreys Johnston's *Portrait de Sarah Bernhardt dans le rôle de Lorenzaccio* than to other works of superior quality in the Société Nationale Salon.

**E. DINET**, having been very busy with a large amount of illustration work, *Le Poème d'Antar* has sent to the Société Nationale only one small picture—a study of the nude figure in moonlight, entitled *Sur les terrasses*. Since the 1897 Salon M. Dinet has exhibited at the Exhibition of the Peintres Orientalistes and at that of the Aquarellistes.



STUDY FOR PORTRAIT OF MADAME THAULOW ET SES ENFANTS

BY J. F. BLANCHET



POURTRAIT DE MADAME CHAUVIN  
ET DE SES ENFANTS BY  
J E BIANCHI



BY LÉON BÉNÉDICT

**MARCELLIN DES BOUTINS** has well known engravings exhibited a portrait of the author of *Déracinés* at the Société Nationale

**G. DAVID NIEL** exhibits at the Société Nationale *Le Bébé d'été* a large and most carefully executed canvas. The picture entitled *Le bébé et ses enfants* which he exhibited at the 1897 Salon has since been acquired by the State. To Dresden he sent *L'Arrière* which was purchased by the Museum of that town and at Rouen his picture *Maternité* was also secured for the local picture gallery. He has sent to the Jubilee Exhibition at Vienna two large canvases—*La chanson du marié* and *C'est grand mère*.



THE DREYER CAPER

**HÉCTOR IT ROUX** the well known painter of classic subjects has only sent to the Société des Artistes Français two small canvases—*Le Tillet d'une Dame* and *Le Tillet d'un Homme*.

**F. CORMON** At the Société des Artistes Français two rooms have been set apart for the exhibition of the painter's *Histoire de l'Homme*. This series was exhibited in February at the Cercle de la Rue Boissy d'Anglas.

**ARMAND BERTON** *La Coquette*, *Femme se peignant*, *Le chapeau*, *Parure*, *Le diadème* and several *Portraits* are the works sent by the artist to the Société

Nationale des Beaux Arts. Merton is not a loud painter seeking success by violent means but rather a conscientious honest artist whose work is always interesting and deserving of careful attention.

**LAURENT DESROUX** exhibits at the Société des Artistes Français four canvases—two water colours, *Les repasseuses* and *Vieillesse* (117) and two oil paintings, *Le lavoir* and *Les plantes*. To the Exposition Internationale at Georges Petit he sent a set of remarkably interesting studies of Provence.



LE LAVOIR

BY LAURENT DESROUSSEAU



LES REPASSEUSES

BY LAURENT DESROUSSEAU

**J. W. ALEXANDER** This artist has the usual considerable number of entrées at the Salon de la Société Nationale and this is a matter for congratulation for his unconventional methods and delightful fancy are invariably productive of an artistic treat. Among his excellent portraits special mention must be made of several *Portraits* and *Nature morte*. *Pindore* *The blue door*. Last year Mr. Alexander won the Temple Gold Medal at Philadelphia with his picture *The Mirror*.

**LÉON FRÉDÉRIC** *Les Aïeux de l'Ouvrier* which is a sequel so to speak of his *Ages du Paysan*, represents this artist at the Société Nationale this year. He has exhibited Les Aïeux at Vienna *Le Vieille Laysanne* and *Le Peuple travaille lever du Soleil* at Lille. *L'Arbre-mort* at the Exposition Universelle at Brussels. *Tout est mort*.

and quite recently at the Brussels Cercle Artistique, about twenty works, in addition to a triptych entitled *La Nature*, at the 1<sup>re</sup> Esthétique.

**H. C. DAVICK** Painting of the patriotic Franco-Russian humanitarian type achieves a triumph of a kind in the enormous canvas—13 metres by 8—exhibited by this artist in the Salon of the Société des Artistes Français. It is styled *Les Grands Artisans de l'Arbitrage et de la Paix*, and is a glorification of the Czar, Alexander III, done to order at the request of an association known as *La Société Française d'arbitrage entre les Nations*. The good intentions and noble objects of this society are indisputable but one is sorry to see its ideas displayed in this fashion.



Portrait-Study

By J. W. Alexander

**M. H. L. C. BRESLAU** The principal works complete by this artist since the Salon of 1897 are *La petite fille au chat* *La Dame au grand chapeau* *Portrait of a Girl* *Interieur* *Les filles jouant avec un chien* *La Danse en mai* *La brodeuse* several studies of flowers and drawings touched up with pastel.

**ALPHONSE MOUTTE** The sympathetic director of the Ecole des Beaux Arts at Marseilles sends six works to the Société Nationale—*À Notre Dame de la Garde* *Rose* *L'ami Oleg* *En été* *À l'intérieur* and *Jour de mistral*. M. Moutte who loves to deal with light and life in the open air is one of the best painters of the Ecole Marseillaise.

**EUGÈNE BURNAND** exhibits at the Société Nationale fourteen illustrations of *Christina's Journey* from the "Pilgrim's Progress". He is also represented by four paintings *Les Diptyques* *Le Soir* *Le Berger* *Les Puits*.



"THE MIRROR" BY  
J. W. ALEXANDER





C  
C LID AND ISO L  
V J W ALEXANDER

C  
T F BIERD W  
M J V A EXANDER





"ROSE"

BY A. MOUTTE



"L'AM OREG"

BY A. MOUTTE



STUY F R AL BORD DE L'EAU

BY J. JEANNOT



AL BORD DE L'EAU

BY J. JEANNOT



SUR LEAL

H. P. C. LABAY

**J. JEANNIOT** An alert and conscientious observer who is greatly attracted by the various phases of modern life. At once a lithographer, etcher and pastellist he has produced a great deal during the past twelve months. Amongst his most recent etchings especial mention must be made of *La robe à fleurs* and a notable lithograph *L'Etape*. He has also completed a considerable number of powerfully decorative engravings on wood. To Vienna he has just sent *L'Impériale place de la Concorde* and a series of etchings. At the Salon de la Société Nationale des Beaux-Arts de 1898 he exhibited *L'Etape*, *Pauvre fille* and *Vue de Florence à crépuscule*.

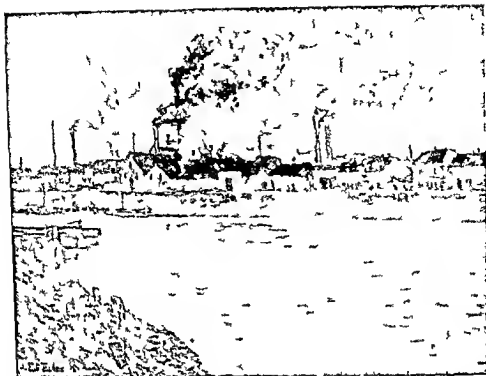
**P. CHABAS** Member of the Société des Artistes Français. He is exhibiting there a portrait of his wife as well as *Sérénade*—one of those fantasies in colors with strange reflections of light on calm water, in which he has earned his reputation. He has exhibited this year at Vienna and at the Cercle Volney many works executed in his well-known style.

**LOUIS LE CANUS** This artist exhibits at the Société Nationale consist of *L'Etape de Conches*, *Trésasse d'Orphé* and a series of landscapes. They are notable for the combined qualities of delicacy and force.



STUD FOR A BORD DE LEAU

BY I. JEANNIOT



LCS # 437

ARTICLE LOW

**PRIZE PAINTING** The well known Norwegian land cap t has set this year to the dock the Nation a some ery important works—*Les Fumées de la Mer* ed l f ed *De l'effort du nageur* *Norvège* and *Calotte* d J (as el) Since the last Salon le has exhib ed at Venice *Norme* at P tsburg several pictures of h ch one—*Rue en l'and* *Ar d'été* l—has been purchased by the Carnegie Ins ue at Desde some *St i s f Normandy* and several works at the Exposition Internationale at Paris, and at the Libre Esthétique

**A**LBERT BACKSTROM sends his year to the Soc. & Nations a very fine set of pictures including *Pitture di or i ufort nile* north *Sir i f i l G a t R u \ n p o r t* *I u l l s m a n n u z g e h l a C o n d' m y a c* and a very remarkable series of changes. Since he 1897 Sa on he has exhibited at Venice at Deden, where he was awarded a Gold Medal at the I bre Esthétique where he achieved a great success and at the Expo on L n e selle de Bruxelles and the Exposition Internationale at Georges le s.

FRANÇOIS FLAMENG *1er Empereur*  
*Il kerloo 18 jun 1812 s'cheures d' son*  
 (here's nothing like being exact!) the work  
 sent by M Flameng to the Socié des Artistes  
 françaiz, wou! s'ceder n'arous g'wre  
 excessa y—which unhappily s'not the case—the  
 en has asm of the bel c'ers in the Imperial épôpée  
 Th' Napol on e legend seems des ned to flourish  
 for e' a pa'nting! Apart f'om th' battle-p'ce  
 M Il m'enged b'sa *Portrait d' M O P—*

**G**CLAIRIN est bistrocin ases—*La Grande*  
*laque* and *La Vallée de Tignes* n the  
Salo of the Soc des Art tes França s. Mere  
ment on of these works s fices for there s nothing  
to say about the n s. e t that they are d splayec  
le e with numerous others. call ne for no comment

**JULES BRETON** *La Glorie* se sent this year to the Soc. t. des Artistes Français rec'd his attitude and n. exj. ession h's celebra'd figure. *Le Cha t de l'abo it* but nevertheless was full of charm and a ncenty. He also exhib'd a street scene *R. e d' l'Harpe*.

SOIR A L'ASILE  
BY A. BAERTSOEN



CONSTANTIN MEUNIER. The great sculptor is exhibiting at the Salon de la Société Nationale one of the statues that he has executed

just been brought to a successful termination. Meunier is now busy upon a large high relief, *La Vieille*—a composition work to his *Industrie*.



EVEE R BY KNER

RENÉ MÉNARD. In 1897 M. Ménard, who occupies a high place in the young French school, took part in numerous exhibitions. To Munich he sent *Rosette et d'orage*, which the Munich Museum hastened to acquire; to Copenhagen *À l'aube*; to Stockholm *Solitude*, which was purchased by the Stockholm Museum; and to Litzsburg *Automne*, a different version of the decorative panel exhibited at the Salon du Champ de Mars in 1897. At the Exposition Nationale des Beaux Arts he is exhibiting *Le Jugement de Paris*, *La closerie*, *Portrait du père Eugène Lamont* and *Deu l sur la mer*.

LISIDANER is a subtle and refined painter who excels in twilight effects, and he is more over one of the few who knows how to reproduce the delicate charms of young girls upon canvases full of exquisite poetry. He has six pictures at the Salon de la Société Nationale—*Le Démon de l'Aut*.



ST DV F R AVANT LE RAN

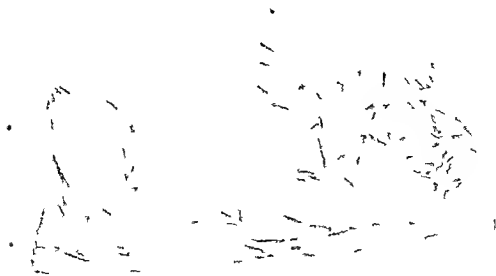
RENÉ MÉNARD

for the Botanical Gardens at Brussels—*Le Serrurier*. It is one of the most perfect and skilfully executed works he has yet completed. At the Louvre he has several works amongst them *Mila*, *Le trépassé*, *Le Baiser*, and *Le Baiser*. At Dresden an exhibition has been brought together nearly a hundred of the last ten years including sculpture, drawings and paintings. At Berlin the same exhibition has



LA MONTAGNE

BY RENÉ MÉNARD



TUDY OR LA LARIE

BY RENÉ MÉNARD





LE DIMANCHE

*Portrait de M G Fabre* *Lys Obscurs*, *Lune Fleurant* and *l'Étrail*. To the recent exhibition at Nantes he sent *Nuit Douce Petite Rue* and to Lille *Ames blanches*, *Soleil Léger*, *Ombres Profondes*, *Nuit Bleue*, and *Lune sur l'Étang*. He also

BY LE DIMANCHE

contributed to the Exposition Universelle de Bruxelles, to the Dresden Exhibition, to Georges Petit's Exposition Internationale de 1897 and to the Libre Esthétique, where he has made a very decided success.



A LA CAMPAGNE (SEDE)

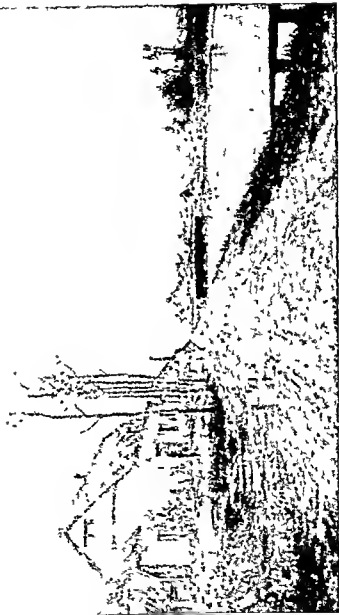
BY A. HAGBORG

**AUGUSTE HAGBORG** in 1897-8 exhibited at Stockholm *Un enterrement en Normandie*, *Un pêcheur Paysage de Bretagne*, *Portrait de Aldine V.*—and *André*, at Tunis, *Les Deux amis*, *Baigneuse* and Stockholm, *l'Étrier* in London, *Dans les ports aux huttes*, *Cancale*. He is exhibiting at the Société Nationale des Beaux Arts *A la Campagne (Sède)*, *Portrait Seur d'été (Sède)* and *Coucher de soleil (Sède)*.

**RENE BILLOTTE**. One of the most delightful among the many landscapes exhibited by M. Billette at the Société Nationale is undoubtedly his *Lever de lune au canal Saint Denis* which displays the poetic qualities of a true artist.

**T. CHARTRAN**. The painter of his Hohness Leo XIII., although, like MM. Carolus-Duran, Boldini, and Gandaura, at present in the Land of the Dollar, is nevertheless represented in the Salon des Artistes Français, where he displays *La Chanson de l'Épée* (Siegfried) and a *Portrait d'Ville L. G.*—

**P. DUBOIS**. Among the innumerable busts shown this year as every year, at the Société



LEVER DE LUNE AU CANAL  
SAINT-DENIS BY R. BILLOTTE



LE BONHEUR

BY DOUGLAS ROBINSON

des Artistes Français the two works representing the well known sculptor P. Dubois deserve attention. They are the busts of *M. le Comte de Franquetville* and *Le Professeur Lannongue*.

**DOUGLAS ROBINSON** A beautiful nude study of a sleeping woman represents Mr. Robinson at the Société Nationale. It is a piece of work which reveals the hand of a powerful artist and it cannot fail to command the attention of all those who admire strong and virile painting.

**GUILLAUME ROGER** contributes to the Société Nationale a kind of tryst inspired by Théodore de Banville's charming comedy *Le Baiser*.

**JEAN DAMPT** M. Jean Dampt, who seems for the time to have abandoned pure for applied sculpture is well to the front at the Société Nationale this year with a large bas-relief which in spite of a certain conventional aspect, is well worthy the regard of lovers of this artist's exceptional talents.

**A. VOLLON** One hesitates to decide whether it be in his still life or in his portraits that M. Vollon most fully displays his undoubted gifts as a painter. The question is not easy to answer and perhaps it were best not to attempt to solve it. This year at any rate, no comparison is possible at the Société des Artistes Français, for he contributes but two portraits, those of *Mlle J. G.* and *Mme G.*

**F. A. BARTHOLDI** The celebrated author of *Liberté éclairant le Monde*, sends two important contributions to the Société des Artistes Français. The first is a cast of *La Source emportant ses affluents* a monumental fountain, which has been erected at Lyons, and the second is *Le Tombeau des Gardes Nationaux tués à Colmar en 1870*.

**A. FALGUIERE** The sculptor who produced *Duane* and the celebrated *Danseuse* is in more sober mood this year. He has on view in the Salon de la Société des Artistes Français a statue of *Cardinal Lavigerie*, about ten feet in height, and not undistinguished in style. This is a



LE BAISER  
BY GUILLAUME ROGER

great change from the captivating nude studies to which M. Falguière had accustomed us, and many will regret that he should have abandoned the old manner in which his greatest successes were achieved.

**BLAISE DESGOTTÉ.** Two canvases, examples of the still life in which this artist so greatly excels by reason of his honesty and delicacy of treatment and his remarkable technical skill represent M. Desgotté at the Société des Artistes



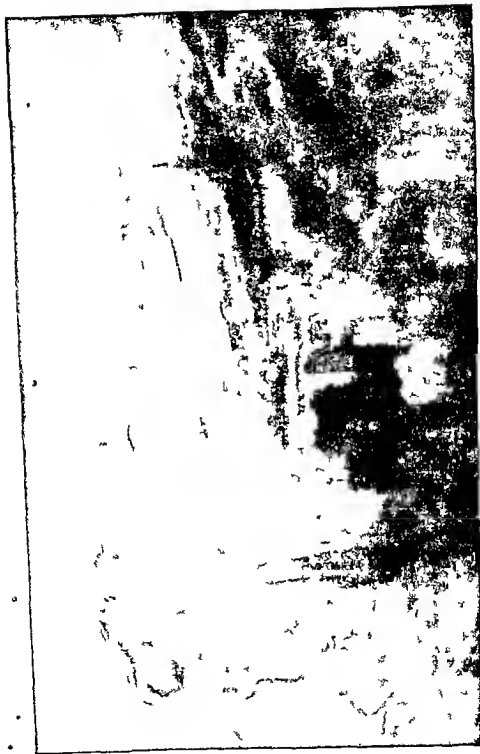
LA TRÈVE

BY E. CARRIÈRE

**GARI MELCHERS.** M. Gari Melchers who must not be confused with M. Franz Melchers has at this year's Salon of the Société Nationale a notable and very interesting display which compensates for his absence from last year's Exhibition. Among his various works I must mention *Les Pèlerins d'Emmaus*, *Purification*, *Martin et sa fiancée*, *Le Village*, and *Le Cuiat*.

**François.** One is styled *Orchidées agale noire*, *crystal de roche Éc.* and the other *Crystal de roche*, *table de Marie-Antoinette*.

**JULES LUFÈVRE.** The two works exhibited by this artist at the Société des Artistes Français—the *Portrait de Mme I. Postuma* and the *Portrait d'un Comte du Kerchove de Deurterghem*.



L'AUTORE  
BY EUGENE CARRILRE

—will add nothing to, nor detract aught from, the celebrity enjoyed by M. Lefèvre. His art is of the pompous academic pattern, treated in the coldest fashion, and quite devoid of interest.

**G. GEORGES ROCHEGROSSE.** To the Société des Artistes Français the author of *Andromaque* and the *Chevalier aux fleurs* sends this year a large decoration for the Sorbonne—*Le Chant des Muses à l'ère humaine*. M. Rochegrosse has lately been spending some time in Algiers, whence he has brought back with him some very interesting studies

**J. L. GÉROME.** Real sculptors regard M. Gérôme's sculpture as painters' sculpture, while painters say his painting is sculptor's painting. As a matter of fact, his sculpture is superior to his painting especially of late years. His *Daphnis et Chloé* and his *Femme au bain* in the department of painting are unquestionably inferior to the *Timour-Leng*, or in ordinary parlance, *Tamerlan*, and to his *Belshazzar*, which he displays in the sculpture section of the Société des Artistes Français. Here, at any rate, we find curious and interesting work, which reveals the artist if not the great sculptor.



FRAGMENT OF *LE CHANT DES MUSES*

BY G. ROCHEGROSSE



LE CHANT DES MUSES EVEILLE  
L'AME HUMAINE BY  
GEORGES ROCHEGROSSE





LA PICTURE

(Copyright by Emile Léon & Co. 1898)

BY EMILE LÉON

**EMILE ADAM** *La Laitière* and *Prénuptiales* both executed in his well known style are the two works that represent M. Adam at the Société des Artistes Français.

**ALEXANDRE CHARIENTIER** will exhibit nothing at the Salon of the Société Nationale

except a few medals among others one with a number of artists and men of letters are presented to Emile Léon, in recognition of his pluck and courage in recent trying circumstances. During 1898 M. Charpentier has taken part in the Exhibition of The Six (see THE STUDIO, March 1898) and in the display of the Libre Esthétique.

He has just finished an ornamental group intended for clock. This is truly a little masterpiece of delicacy and grace worthy of ranking with the most exquisite work of known French sculpture. His entitled *La Jutte à l'Heure* and is sure to attract much attention.



PREMIERE EDITION

BY EMILE LÉON

**MADAME HENRIETTE DAUV** *A Portrait*, *Mme W. G.*— represents this artist at the Salon de Société Nationale. It is a piece of colour very broad treated and the work as a whole betrays the hand of true artist. The dress especially a dress of white satin treated with great subtlety.

## Art in 1898

**EUGÈNE FEYEN** M Feyen is never happier than when dealing with the fisher folk and their manners and customs. It is subjects of this kind that he is exhibiting at the Salon de la Société des Artistes Français—*Départ pour la pêche Le Pêcheur et sa fille*. To Boston M Feyen sent last year *Les femmes de merée Chaussettes des pores par la mer Le lavage des huîtres* and *Les chalutières* (already

and *Le Teverone Souvenir d'Italie*

**E. FRÉMIET** This fine sculptor to whom we owe so many powerful and inspired productions sends two exhibits to the Société des Artistes Français viz *Cocher Romain* a bronze group and *Maternité* a statuette in gilded bronze. M Frémiot has just completed a table *épergne*



STUDY FOR LE PÊCHEUR ET SA FILLE

BY E. FEYEN

shewn at the 1897 Salon). To the Bordeaux Exhibition he sent *Deux Grosdorne (Canal)* and *Marchand de Cochons*, and to Monte Carlo last winter a single picture *La Soupe*

**H. HARPIGNIES** This able landscapist (whose work was fully dealt with in the April issue of *THE STUDIO*) exhibits at the Société des Artistes Français two canvases displaying his finest qualities—*Une Matinée dans le Dauphiné*

ordered by the Sèvres manufactory where it is now in course of production. This decorative work in which it is said the producer of the *Jeanne d'Arc* figure has shown rare fancy and grace will be finished in 1900 and will be seen at the Universal Exhibition

**HENRI PAILLARD** This distinguished artist displays at the Société Nationale Exhibition several pastels and a series of Parisian

and southern landscapes. M. Pailard is a delightful pastellist, and moreover a wood-engraver of rare ability. Like Lepère, he knows the innermost secrets of this disappearing art. The titles of his principal pictures are *Un Coin de Cassis*, *Une rue, à Collioures*, *Une rue à Saint-Tropez*, and *Bateau de passeur, à l'écure*.

It is difficult to choose any particular work for special mention. He has the rare art of penetrating the mysteries of nature, and inscribing them in imperishable harmonies of colour and form. M. Cazin is the lineal descendant of the great race of artists, and his work cannot be too highly praised.

FERNAND KHNOPFF has contributed two pictures to the New Gallery, *L'Encens* and *Une aile Bleue*, that are fully characteristic of his mystical art. The first is the simpler of the two, a female figure in an embroidered cope seated in a church, the second is somewhat more abstruse, a curious arrangement of symbolical details typifying the inaccessibility of ideals. M. Khnopff sends to the International Exhibition, *The Bridge of Fossil* and a cartoon for a picture, *Britomart in the Wood*. His *Sleeping Medusa* was at the Walker Gallery, Liverpool.

J. GRIMELUND *La Meuse à Dordrecht* is the title of the picture exhibited this year by M. Grmelund at the Société des Artistes Français. During 1897 he has contributed to Exhibitions at Zurich, St. Louis, Nashville, Rouen, Lille, and at Georges Petit's annual Exposition Internationale was represented by six pictures, amongst which *La vieille église*, *Clair de lune, sur la mer de glace*, and *Sur la Meuse* are especially worthy of mention.

W. DIDIER POUGET exhibits at the Salon de la Société des Artistes Français two very charming landscapes — *Gatarnet, effet de Soir*, and *Le Matin, vallée de la Creuse*. During the past year he has contributed to a large number of exhibitions. At Boston he exhibited *Bruyères en fleurs*, at Munich, *Cripuscule*, in London, *Lande fleurie*, at Nantes, *Vallée de la Seine*, at Pau *Gatarnet, la route du Cirque*, at Monte Carlo, *Environ d'Aments*, at Nancy, *Le Matin d'été de Trézel*, at Lyons *La route de Barrois*. He also sent works to Bordeaux, Barcelona, Toulouse and Orléans.

EUGÈNE GRASSET. The decorative compositions sent by this most distinguished draughtsman to the Société Nationale reveal all the merits, and, at the same time, all the defects, usually discernible in his works. Thus these are fully characteristic of his style. The titles of his exhibits are—*Inconstance*, *Anxiété*, *Bonne Nouvelle*, *Tentation* and *Jalousie*.

J. C. CAZIN. The important series of landscapes sent by this artist to the Société Nationale contains so many admirable pieces that



UNE AILE BLEUE  
BY FERNAND KHNOPFF

P. E. DAMOYE. It is always a real pleasure to see a set of paintings by this truly remarkable landscapist, for in them one never fails to find those qualities of sentiment, and poetry and fine observation, which combine to make him one

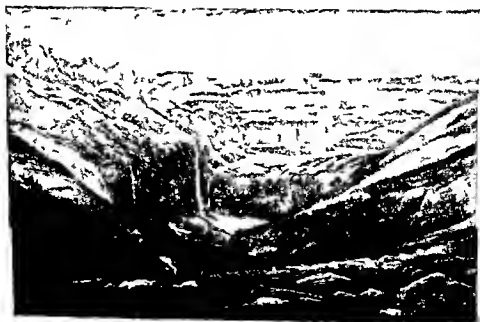


"I ENIGNS" BY  
FERNAND KHNOFF



LA MEUSE À DORDRECHT

BY J. GRÉVELING



AVARY E. EFFET D'UN R.

BY W. D. DER POET



"VALLÉE DE LA CREUSE"  
FROM A DRAWING BY  
W. DIDIER-POUGET



PLAINT DE MADAME LAROCHE

BY P. MATHEY

of our most valued students of nature. Among his contributions to the Société Nationale this year are *Sainte-Marguerite*, *Le Givre*, *Le pré*, *Après la coupe*, *Ile de Nanterre*, &c.

**P. PUVIS DE CHAVANNES.** M. Puvis de Chavannes is one of those artists whose personality and whose works are an honour to the country to which they belong. He is *par excellence* the head of the French art of to-day, and the respectful admiration in which he is held by the young art workers is in every respect thoroughly well deserved. It will be remembered that last year he exhibited at the Champ de Mars the cartoon of the new decorative work for the Panthéon which he was commissioned to execute by the Government. After showing us the general design, M.

Puvis de Chavannes now displays at the Société Nationale, of which he is the President, a finished fragment of the decoration. It is styled *Sainte Geneviève dans sa pieuse sollicitude veille sur la ville endormie*. The artist's chief characteristics—breadth of treatment, grand simplicity, serene and masterful grace—are here revealed in all their fullness. The sense of grandeur has been attained by the simplest means. And what splendid gifts as a landscapist are here displayed, and what feeling for nature! One can only bow in all respect before such an artist.

**P. MATHEY.** *Portrait of Madame Laroche, of the Comédie Française* and a set of crayon portrait studies, amongst them one of *M. Rouet Granger* represent M. Mathey at the Société Nationale.

**A. SAINT GAUDENS.** The celebrated American sculptor is exhibiting for the first time in the Salon of the Société Nationale, and his work has been received with the liveliest admiration by French artists. He displays

the cast of a monument raised in Boston to the memory of an officer who fought for the cause of Emancipation. It is unfortunately impossible to reproduce this work which is certainly one of the noblest examples of modern sculpture. It represents in high relief a mounted officer leading a battalion of negroes marching along with shouldered arms, headed by their band. Above their heads flying through the air is a superb figure of Victory. The character in each separate figure the depth of expression in each face the variety of temperaments are revealed with an intensity and a forceful simplicity which are truly extraordinary. "It is a real honour to France," exclaimed Rodin on seeing M. Saint Gaudens' work for the first time "to have such a masterpiece exhibited in our midst."

**HENRI LEROLLE** contributes to the Société Nationale des Beaux Arts two canvases remarkable for their refinement of colouring—*Love Fuller* and *La Toilette*. In the course of last year he completed a very important work entitled *Culture* destined for the Dominican Church at Dijon. At Vienna he was represented by an *Intérieur* and at Lille by *Promenade*.

**ZACHARIAN** The same thing over again! will be the remark of the casual person who cares only for the subject of a picture and is blind to the intrinsic merits of a work of art. It may be granted the *Terre d'eau* and the *Raisins et figues* exhibited by M. Zacharian teach us nothing new about his ability as a painter of still life, but the work itself is exquisite in any case full of grace and truth and truly wonderful in point of technique. This may not suffice for some but it will appeal to the true artist.

**W. H. MESDAG** The painter of the North Sea—as he has been happily styled—sends one most valuable work to the Salon of the Société Nationale entitled, *Le Retour de la Pêche*. One regrets when seeing this fine picture on which the artist has lavished his great gifts in all their characteristic sincerity that he did not elect to be represented in the Galerie des Machines by a series of works such as would have afforded an opportunity to obtain once more a general idea of his justly admired productions.

**HENRI RIVIÈRE** *Les Aspects de la Nature* are twelve chromolithographs which this original and conscientious artist has executed this year. These twelve landscapes display an extraordinary variety of effects and impressions in which are observable a quite masterly rendering of nature coupled with strong decorative feeling. For the Théâtre-Antoine M. Rivière has invented



STUDY FOR LES PÈLERINS D'ENNAHLS

BY H. LEROLLE



designed and executed a new series of Ombres Chinoises.

**CHARLES COTTET**  
The triptych which this artist will exhibit at the Société Nationale depicts, on the left, some sailors on the sea at night; in the centre the fishermen at rest before starting on their expedition; and on the right the waves grouped upon the cliff. It is a work of great spirit, superb in technique and beautifully and nobly conceived. It proves if proof be necessary that M. Cottet fully deserves to hold one of the foremost places in the ranks of our contemporary artists. Since the Salon of 1897 M. Cottet has displayed his work at several exhibitions, notably the Libre Esthétique, the Brussels Exhibition and that of the Orientalistes at Durand Ruel's. He has also been an exhibitor at Munich, St. Petersburg, Venice, Christiana



STUDY BY  
H. LEROLLE



STUDY BY  
H. LEROLLE

London, Boston, St. Petersburg, Moscow and Copenhagen.

**MAURICE ELIOT**  
sends a fairly large display to the Société Nationale. He is an artist of exquisite style, revelling in the daylight flowers, in sunny landscapes and brilliant colours. His works here displayed are—*La Dent du Nord*, *Payage*, *Saint Martin de Vala*, *maux Moisson*, *Fleurs de pommiers*, and *Dans les champs*.



LOIE FULLER  
BY H. LEROLLE



STUDIES FOR TRIPTYCH  
BY CHARLES COFFEY JR.

STUDY FOR TRIPTYCH  
BY CHARLES COTTET





"APPARITION DE CLÉMENCE  
ISAURE AUX TROUBADOURS"  
BY HENRI MARTIN

**HENRI MARTIN** An artist of great versatility, of an exquisite and fertile imagination, whose talent is at once original and sincere. He has sent to this year's Salon de la Société des Artistes Français a large decorative painting, entitled *Apparition de Clémence Isaura aux troubadours*, which is sure to attract a great deal of attention, and a *Muse*. M. Martin has exhibited, during 1897-8, at Munich, Stockholm, Dresden, Copenhagen, Brussels, London, Vienna, and Lille.

**BENJAMIN CONSTANT.** M. B. Constant would seem to have definitely abandoned his oriental and Byzantine fancies, of which he has made a speciality for years past, in favour of portrait painting—a fact on which he may be heartily congratulated. His genuine painter's gifts serve him far better in this direction, and his portrait of his son, in the Luxembourg collection, will live much longer than all his Theodoras. This year he exhibits at the Société des Artistes

Français a *Portrait de M. Gabriel Hanotaux de l'Académie Française* and one of *M. Paul Solège*. M. Constant recently exhibited at the Cercle de la Rue Volney portraits of *M. Frédéric Ajer* and *Mme Arnold Reichenbach*.

**ALFRED SISLEY** This refined impressionist landscape painter is a constant exhibitor at the Société Nationale. His canvases now displayed—*La Vague, baie de Langland*, *La rade de Cardiff*, *à Penarth temps brumeux*—reveal the charmingly clear, fresh tone, the harmonious variations in which he excels. Happily, the days when work such as this was refused by the ultra-conservative Salons are now past. The impressionists have not changed, but public taste has.

**FELIX BOUCHOR** Everything done by M. Felix Bouchor bears the stamp, if not of any very striking originality, at least of wonderful sincerity of purpose. In this he shews himself indeed the true brother of the distinguished poet



the writer of "L'Aurore," "Tobie," and "Nôël" M. Felix Bouchor is a landscapist whose work is better conceived than carried out, as witness the two canvases he sends to the Salon of the Société des Artistes Français *Le Bois, l'hiver*, and *La Herse*, the latter having been already exhibited at the last display at the Cercle Volney.

**EROSSET-GRANGER.** Many portraits, some decorative panels for Madame Lobstein's town mansion, and for that of M. Strauss, are the principal works completed by M. Rosset-Granger since the last Salon. He has, in addition, shown at Lille *Une raffinerie parvienne* and *Brodense*; at the Continental Gallery, London, *Une sainte du décor*. M. Granger is showing two pictures at the Salon de la Société Nationale a *Portrait* and *Jeune fille à la mandoline*.

**G. DE LATENAY** deserts for the nonce the Brittany he showed us last year at the Champ de Mars in such enchanting guise. Among the various works he is now displaying at the Société Nationale may be mentioned *Sur l'Escalier*, *La Cité, Carcassonne* and *Brûleurs de gémmons*.

**EDOUARD SAIN** continues—and we have no reason to complain thereof—to show us the impressions brought home by him from his travels. The canvases he displays at the Société Nationale are thoroughly deserving of mention, notably *Carmen*; *Marchande de grenades*; *Cypri*, un *Portrait*, and *L'Attente*, *étude de nu*.

**J. GAGLIARDINI.** This bright landscapist remains faithful to the style in which he excels. His two pictures at the Société des Artistes Français are really charming. They are entitled, *Frontière d'Espagne*, *Rue de Village*, and *Vallée du Buch*, *Hautes-Alpes*.

**H. W. B. DAVIS.** A single canvas, displayed at the Société Nationale, and entitled, *Aubaine pays de Galles*, reveals the fact that this artist, who exhibited last year at the Champ de Mars, is still true to his earlier fancies.

**LOUIS DESCHAMPS.** *L'Alchimiste*, *Tête de Gilana*, *Pauvrete*, *Retour du parc*, and *Pia* are the chief works sent by this artist to the Société Nationale. His admirers will be rejoiced to see so ample a display of work bearing his signature.

**PAUL SAIN.** M. P. Sain excels in reproducing the atmosphere of the South, not the violent effects of light shown us in such profusion in the

canvases of MM. Montenani and Gagliardini, but the tender tones of the meridional twilight. Among his exhibits this year at the Société des Artistes Français may be mentioned *La Barthelasse*, *Avignon*, *Soleil de Février*, and *Le Pêcheur*, *matinée de juin*.

**MADAME I. FLEURY** only sends one picture to the Société Nationale—a Breton scene, entitled *Le Fil Rompu*. Since the last Salon Madame Fleury has sent pictures to several exhibitions, amongst others, *Famille Bretonne* to the Crystal Palace, London, and *Le clocher d'Arzon*, *Reverie*, and *Flûte* to the Daily Artists' Exhibition at Georges Petit's.

**T. R. FLEURY.** *Sous la Terreur*, *perquisition*, is the title of the work exhibited by this artist at the Salon de la Société des Artistes Français.

**FRANTZ MEICHERS.** *Jeune fille à la mandoline* and a *Portrait de Madame M.*—represent the brilliant Dutch painter at the Salon this year.



JEUNE FILLE À LA MANDOLINE

By E. ROSSET-GRANGER



STUDY BY E. ROSSET-GRANGER



A. JOURDEUIL is a landscape painter of the old but good school. This conscientious and sincere artist had two canvases at the Exposition Universelle de Bruxelles—*Le lac d'Anguabelle aux derniers rayons* and *Printemps en rue d'Antibes*. At this year's Salon (Société des Artistes Français) he is exhibiting *Le Matin au lac de la Rollandière près Grenoble*, *Fin de journée printanière au Cap d'Antibes*, and a water-colour entitled *Matinée d'automne à la Rollandière*. In all of these are displayed excellent qualities of painting with a tender feeling of nature.

PAUL FROMENT This is only the second year that M. Froment has exhibited in public, and his work is undoubtedly well worthy of careful attention. It consists of a set of strong and discreetly handled landscapes, which, although little likely to appeal to the general public, nevertheless contain a great deal of sound workmanship. The following are the titles of his pictures—*Le Bassin de Bacchus Versailles*, *Un Coin de cour, rue de Langrard*, *Un coin de cour, la nuit*, *L'Abbaye de Graville Sainte-Honorine*, *Le clocher d'Harfleur*, and *Les moulins d'Alfort*.



L'ABBAYE DE GRAVILLE  
SAINTE HONORINE  
BY PAUL FROMENT